musical
COURIER

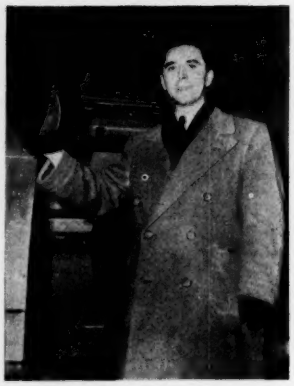
MARCH 15, 1951

25 CENTS

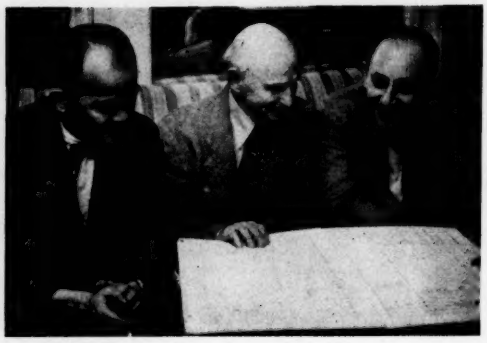
BARRE HILL

WITH SPRING ON THE MUSIC HORIZON

THE SCHWARTZ CONCERT TRIO (Will Schwartz, violin, Lucienne De Semplaire, soprano, Wendel Diebel, piano) gave weekly concerts on KCOL (Columbine network). They will tour this spring in Kansas, Texas and Colorado. Mr. Schwartz also conducts the Ft. Collins (Col.) Civic Symphony.



AU REVOIR . . . Rudolf Firkusny leaving for a European concert tour. He returns in July to hold classes at the third Aspen Festival, in Colorado.



PREMIERISTS . . . Figures in the American Music Festival concert at the Manhattan School of Music on Lincoln's Birthday. L. to r., Hawaiian-born Dai-Keong Lee, whose Overture in C opened the program; Carl Ruggles; Harris Danziger, conductor of the school's orchestra which gave the first performance anywhere of the revised version of Mr. Ruggles' Men and Mountains.

BETTY SMITH, artist-pupil of Clarence Adler, practicing in her newly dedicated Chopin Room for an appearance with orchestra in the Mozart Concerto in A major (K. 414).

IN PARIS . . . Elliot Magaziner gives a recital in the French capital on March 19, featuring the Berezowsky Violin Concerto. The artist is under contract to Polymusic Recording, for whom he has made the Ives Sonata for Violin and Piano with Frank Glazer; while abroad he will record several concertos with orchestra for this company.

musical COURIER

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Metropolitan Celebrates

Rudolf Bing and 50 members of the Metropolitan, including conductors Bruno Walter and Fritz Reiner, were guests of honor on March 11 at a dinner given by 500 members of the "Met" Opera Association at the Waldorf-Astoria Hotel. A speech by Mayor Impellitteri voiced thanks of the city for "a wonderful season of opera." Mrs. August Belmont, founder of the Opera Guild, complimented Mr. Bing for "courage in his choice of operas, painstaking care at rehearsals, bringing back Kirsten Flagstad, and introducing standards of modern stage production." The General Manager praised all the members of the "team" responsible for the season. Other speakers were George A. Sloan, president of the Opera Association; Howard Dietz, librettist of the English Fledermaus; and Milton Cross. The occasion was one which, it is hoped, will be renewed many times in the future.

Too Many "Oscars"?

From the academic purlieus has come a blast at the frequency with which prizes are being awarded in various fields of public performance, particularly radio and television.

Robert D. Leigh, director of the communications study of the Russell Sage Foundation, speaking at the Honor's Day convocation at Wellesley College, praised the colleges and similar institutions for doing what he called "a singularly competent job in distributing honors." But he frowned on "procedures used in the mass communications and public relations industries."

"The bestowal of Oscars has divorced honorific reward from every human satisfaction except that of the savage warrior who has through guile scalped all his enemies," Mr. Leigh remarked, in a rather ferocious-sounding simile. He went on to specify that the system of making awards in TV "is similar to what would happen in a large State University which entrusted Phi Beta Kappa elections to the combined vote of the undergraduate members of the fraternities, no one of whom has had access to the academic records of the candidate."

Have such haphazard selections raised their heads at any time in the musical profession? If so, we trust they have not been based on the more pulchritudinous aspects of the contestants, rather than what the speaker soberly terms their "academic records."

Music School Tuitions Debated

A dispatch from Musical Courier's Washington correspondent (page 18) tells of a conflict which has arisen because of the price "freeze," as it affects the tuition charges of music schools. Together with the fact that the numbers of young men eligible, or willing, to attend school has slightly decreased because of the new draft regulations, the conservatories and college departments are facing a difficult situation in the "freezing" of their income from students who remain. This is complicated by the fact that the ruling on the subject has not been completely clarified.

Should not some influential spokesman—perhaps of the National Association of Schools of Music—take up the matter with government authorities in order to make its provisions plain?

A Talent Pool for Players

An interesting project is the establishment of a nationwide talent pool of musicians wishing to become affiliated with community orchestras, through obtaining positions in business, industry, or educational institutions. This was announced recently by the executive board of the American Symphony Orchestra League, Inc., and it is hoped to place the plan in operation by the season 1951-52. It is proposed to centralize the filing of musicians' applications and notices of orchestral openings in one "clearing house." This interesting plan—however it may be looked upon by the AFM—is being administered from the headquarters of the American Symphony Orchestra League, P. O. Box 164, Charleston, W. Va.

Since the smaller towns and cities would probably not be able to have an orchestra at all if it had to be remunerated round the clock, according to AFM rates, it may be for the good of music and musicians to find employment for a greater number through this means.

ON THE COVER

Barre Hill, teacher of singing and opera, studied with Mary Garden, Theodore Harrison, Herman Devries, Isaac Van Grove, Nadia Boulanger, Frank La Forge and others. He was graduated from the University of Michigan before starting his career of recitals, which took him throughout the United States, France, England and Wales. He is former leading baritone with the Chicago Civic, Philadelphia, Cincinnati, Montreal and St. Louis Opera companies, and has appeared as soloist with many major symphony orchestras, including Chicago, Detroit, Minneapolis, Cleveland, Philadelphia, Dallas, Rochester and others. Barre Hill has also appeared at leading music festivals and has been active in radio in America, England (B.B.C.) and France (National Radio). He is former head of the Voice Department, University of Oklahoma, and since his return from overseas in World War II has been Chairman of the Voice and Opera Departments for the University of Michigan at the National Music Camp, Interlochen, Mich. He is teaching exclusively at the American Conservatory of Music, Chicago. Barre Hill is artistic director of the chamber opera group, "Opera at 8:30," which has given twenty-six performances.

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Seventy-second Year
March 15, 1951

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FACING THE MUSIC

By Harold C. Schonberg

THE recent publication of some of Eduard Hanslick's critical writings has focussed some attention on that estimable gentleman. Outside of his little brochure, *The Beautiful in Music*, he was only a name to most people on this side of the water—the arch-enemy of Wagner, the defender of Brahms, the worst critic who ever lived, the best critic who ever lived, a sadly underestimated critic: you could take your pick. Now one can make up his mind. Myself, I have always considered *The Beautiful in Music* a sane, level-headed approach to the esthetic. It was with great anticipation that I opened the Hanslick collection and it was with great disillusion that I put it down, at which point I had arrived at the conclusion that Hanslick was a wordy, pompous, self-important, gelatinous fathead.

But he had no option on critical mediocrity, and the English-speaking world has produced one alongside of whom Hanslick was a dazzling spectrum of wit and sensitivity. I refer to the ineffably named Henry Fothergill Chorley, born on Dec. 15, 1808, in Lancashire, England; music critic for the *Athenaeum* from 1831-1868; quondam playwright, poet, literary man, librettist, and by far the most influential British critic of his day. One of his books, published in 1854, is *Modern German Music*, the result of a trip Chorley took through that country. Apparently he travelled with a notebook, observing German *mores*—social, culinary and natural (he considered himself a great nature lover) as well as musical—and breaking into poetry at the drop of an iambic pentameter. In all justice to Chorley, some of his opinions are interesting and of value. We do get an idea of standards of symphonic performance, of opera and opera singers, of soloists and conductors. As for Chorley's poetry, well:

THE ABBEY OF LAACH

Come, plunge with me through this green beechen wood;
What wilt thou meet? Some jolly forestere
Erect beneath his freshly slaughtered deer?—
Some sleeping Paladin, his destrier good
Tied to a tree the while?—perchance intrude
On some blithe dance of nymphs who revel here. . . .

AS might be expected, Chorley was a complete Tory. Reflecting on the position of Carl Maria von Weber at Dresden, he indignantly reports that "the corruption of Radicalism rises strong within me." And one of the reasons he so disliked Wagner was the fact that the composer had been active in the German riots of 1848. Imagine! Wagner served on a barricade "with the purpose of discrowning the very King whose bread he had been eating." Chorley was, as is well known, rabid on the subject of Wagner (his own personal musical gods were Handel and Mendelssohn). *The Flying Dutchman* he found to produce "an impression of grim violence and dreary vagueness." Hearing *Tannhaeuser*, Chorley was never so "blanked, pained, wearied, insulted even (the word is not too strong). . . . It may be asserted that no opera existed before *Tannhaeuser*—since the cradle days of opera—so totally barren of rhythmical melody. . . . I remember the howling, whining bawling of Herr Tichatschek (to sing or vocally declaim this scene is impossible). . . ."

SCHUMANN'S music acted as an equally outrageous goad upon Chorley's delicate sensibilities. He happened to hear the *Kreisleriana*, to which he made an allusion, in the early 1840's, about its "very wildest strain of extravagant mysticism." When Chorley edited his notes, in 1852, he added the following footnote about Schumann, whom he accused of "covering pages with thoughts little worth noting, and of hiding an intrinsic poverty of invention by grim and monotonous eccentricity. There is a style, it is true, in Dr. Schumann's music [Schumann was still alive when this was written]—a certain thickness freaked with frivolity—a mastery which produces no effect—a resolution to deceive the ear, which, as in the case of certain French composers [meaning Berlioz, also alive], ends in habituating the ear to the language of deception; and spoils the taste without substituting any new sensations of pleasure. . . . A general acceptance [of Schumann's music], I must think, would imply simply a decadence of taste even more rapid than that which has taken place since the above sketches were made."

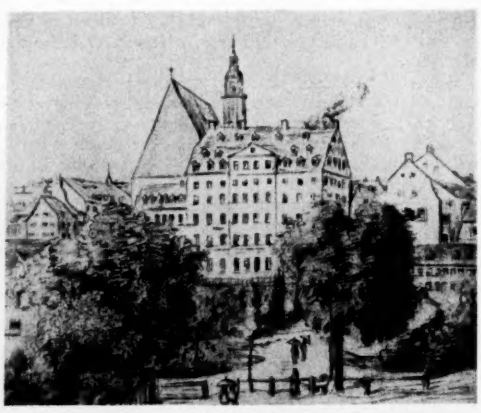
Chorley was introduced to Bach at Leipsic, in 1839, when he attended a festival there conducted by his good friend Mendelssohn (see the illustration on this page). Chorley learned to respect Bach, "the composer whose appeal is stronger to the intellect than to the sympathies." He drew up an elaborate comparison between Bach and Handel, concluding that none of Bach's sacred music rises to the heights of such "colossal and beautiful poems" as the Handel oratorios. Trouble with Bach, he is "rarely sufficiently rid of the conviction of the composer's ingenuity and skill in overcoming difficulties to be at ease, and to take home the whole with that singleness of heart which is subdued and laid under tribute by the greatest greatness."

About Mozart, Chorley had his reservations. True, he thought Mozart was in some respects an incomparable composer. And yet Mozart "has enchanted rather than excited the world." Since he has merely "provided for the average sensations and sympathies of mankind, rather than enlarged the number of these or exalted their quality—it appears to me impossible entirely to subscribe to his supremacy as affording that *Alpha* and *Omega* of musical excellence which the fond millions of his worshippers have delighted to ascribe to it." Mozart, you see, seldom rose above "sentimental expression." Thus "the *Symphonies*, *Overtures* and *Quartetts* of Mendelssohn can be played after those of Beethoven, without loss of effect; whereas those of Mozart cannot."

Beethoven gave Chorley some sleepless nights. Chorley had to take cognizance of Beethoven's genius: but what about those last works, works like the "tremendous and tedious *suite* of thirty-three Variations on the well-known *Waltz* by Diabelli?" Or the last movement of the C minor Piano Sonata (op. 111), or the "varied theme of the late quartett (op. 131)?" All Beethoven's works of this nature alarmed Chorley, and sounded to him utterly confused, "by reason of the amount of freak, and change, and artifice introduced not so much to satisfy as to disappoint." But this is not all that bothered Chorley. "There are works of Beethoven that contain certain innovations more serious than these—that reveal passages thrust in without any intelligible reason—new phrases that are virtually so many interlopers in the midst of a regular composition."

Here is a list of whom Chorley considers the real innovators since Beethoven: Weber, Meyerbeer, Mendelssohn, Moscheles and Chopin. Chopin's fame is going to rest on his *Studies*, *Notturni* and *Mazurkas*, "on purity and peculiarity of form, in short—his occasional crudity of harmony having a color and quality of its own, or, if it resemble any model, suggesting very vaguely what a wayward and fantastic student might come to, if, after pampering his waywardness, he got entangled in Spohr's preference for intimation by *appoggiatura* and progression by half tones."

OF all the operas that Chorley heard, none excited him as much as one given at Frankfort in 1844: a work with "fire," "amplitude," "animation," "the remembrance of which arrests the breath. . . . One hundred years hence it will remain to be as new as the organ music of Bach, as the choral fugues of Handel, as the melodies of Mozart, are now." Alas! a hundred years have come and gone, and so has the opera, which was Cherubini's *Medea*.



The Thomasschule in Leipsic. Mendelssohn probably made this sketch at the Bach festival given there in 1839.

Fidelio Returns to Metropolitan

ERMINE and full dress highlighted the audience packing the huge house almost to capacity for the revival of Fidelio at the Metropolitan on March 6. And the enthusiastic applause that broke into unrestrained cheering and thunderous bravos was a merited recognition awarded to the brilliance of the performance.

Each member of the fine cast, headed by Kirsten Flagstad, merited praise, but the chief triumph of the evening went to the conductor. Welcomed back to the podium, Bruno Walter received tumultuous, heart-warming tribute after the superbly sung Prison Scene and the following Leonore Overture No. 3, rising to a magnificent climax. It was indeed good to have again the authoritative, magnetic direction of Mr. Walter.

The book of the opera—in singspiel style—is at times clumsy in its continuity. The score contains some of the noblest music devised for the lyric stage and it came into blossom under the magic of Walter's baton.

Mme. Flagstad as Fidelio bore herself with grace and sang the dramatic role with luminous warmth, emotional tenderness and entrancing tonal beauty, exhibiting a flexible, clear scale. Gunther Treptow, substituting for indisposed Set Svanholm, uttered the moving Florestan aria and the brilliant duet with sincerity and a heroic quality of voice and action that were truly affecting.

Nadine Conner's lovely vocal work, with its clarity of detail, made an outstanding role of Marzelline. Dezso Ernster, in one of his most grateful assignments here, was excellent as Rocco.

Paul Schoeffler, as Don Pizarro, was a splendidly vindictive villain, depicting the character well with the intensity and resonance of his singing. Peter Klein was an attractive, youthful Jacquino, and Jerome Hines made a towering and nobly-voiced Don Fernando. Brian Sullivan and George Cehanovsky, as the First and Second Prisoners, were also of vocal and histrionic assistance to the work.

The plausible, colorful sets, the intelligent direction, and the tuneful ensemble singing, were other assets. Above all, Flagstad and Walter and to some extent Treptow, in his briefer appearance on stage, brought the music and drama close to the ultimate in expressiveness. A great performance! M. C.

BRUNO WALTER returned to the Metropolitan, conducting a successful revival of Beethoven's Fidelio, with Kirsten Flagstad (above) in the role of Leonore.

New Ballet in Strauss Operetta

Fledermaus, repeated once more on March 3, presented as innovation a new ballet in Act II. Replacing the one staged by Antony Tudor for the premiere, Strauss' Acceleration Waltz was danced by the Metropolitan Ballet with Zachary Solov as guest choreographer. The lilting tunes of the waltz, together with the graceful movements of the dancers on stage, were an improvement over the former terpsichorean addition. Otherwise, the work proved the same and was enjoyed by a sold-out house.

H. W. L.

Rigal as Marguerite

The repetition of Faust on March 1 presented Delia Rigal as Marguerite for the first time at the Metropolitan. The Argentinian soprano succeeded well in depicting the innocent village maiden in the opening scenes, and encompassed the Roi de Thule and Jewel Song with considerable warmth and flexibility of tone. She added an original bit of "business" in the scene of Valentin's death by losing her reason over her brother's body. The Church Scene was also dramatically portrayed. Other roles were sung by Richard Tucker, a vocally fine Faust; Cesare Siepi, a superbly sardonic Mephistopheles; Leonard Warren as a sonorous Valentin; Thelma Votipka as Marthe; Anne Bollinger as Siebel, and Lawrence Davidson as Wagner. The performance was again ably conducted by Fausto Cleva.

R. M. K.

Jeritza Returns in Fledermaus

Maria Jeritza returned to the scene of her former triumphs on the night of Feb. 22, as Rosalinda in a benefit performance for the Metropolitan's current fund drive for $750,000. The primadonna, as well as the conductor, Eugene Ormandy, and members of the orchestra, donated their services. The prices of the tickets for this occasion were increased from the regular $7.50 top to $9 and a gross of $16,347.85 was added to the fund plus $1,530 for three tickets sold to the singer's friends. In lieu of sending her flowers, she requested that checks be sent to the fund.

Jeritza's return was a great personal success, and, nostalgically and emotionally, the evening will go down in the history of that institution as a memorable event, since her name drew a capacity audience with standees packed to the walls. They greeted her entrance with a prolonged ovation, and long applause for curtain calls at the end of each act, and another ovation at the close of the performance.

The famous soprano's last previous appearance at the Metropolitan was on Feb. 12, 1932, when she sang Elisabeth in Tannhäuser. The role of Rosalinda had never been included in her repertoire there. Gowned in sumptuous costumes designed specially for the occasion, she brought a scintillating glamor to the role, and did not disappoint her audience as an actress of resource and temperament, bringing an engaging and appealing Viennese charm to the part.

The cast was otherwise familiar, with Set Svanholm as Eisenstein, Patrice Munsel as Adele, Nana Gollner as Ida, Brian Sullivan as Alfred, Jarmila Novotna as Orlofsky, John Brownlee as Dr. Falke, Hugh Thompson as Frank, Paul Franke as Dr. Blind, and Jack Gilford as Frosch.

W. A. T.

Madeira Sings Azucena

Jean Madeira sang Azucena for the first time with the company in a students' performance on the afternoon of Feb. 27. She sang with warm tones that carried the music of the gypsy to the furthest reaches of the house, and the enactment of the role was carefully thought out. This was the third of the Guild matinees, and the tenth hearing of the work this season. The cast included a last-moment substitution of Delia Rigal for Regina Resnik as Leonora, and was otherwise unchanged. Erede conducted.

Glaz Heard as Brangäne

On Feb. 28 Herta Glaz stepped into the role of Brangäne in place of Margaret Harshaw, indisposed. Miss Glaz had not sung this role at the Metropolitan before, and in general displayed stage poise and knowledge of the music. The cast was otherwise composed of Astrid Varnay, Set Sanholm, Ferdinand Frantz, Lubomir Vichegonov, and Hugh Thompson, with Reiner conducting.

In the same work, Ferdinand Frantz sang King Marke for the first time in this country on March 8. The impersonation was in most respects a very creditable one. Flagstad was the consummate Isolde. Other roles enlisted Gunther Treptow, Paul Schoeffler, Margaret Harshaw, and George Cehanovsky, with Reiner again officiating in the pit.

Flagstad May End Opera Career

Kirsten Flagstad, who returned to the Metropolitan Opera this season with notable success, is planning to close her operatic career, but not that in concerts. Marks Levine, chairman of the board of National Concert and Artists Corporation, her manager, said on March 7 that the Norwegian soprano had told him she would retire "from opera only" this fall and will make her final appearance in an opera in London during September, when she sings in Purcell's Dido and Aeneas at Covent Garden, one of several roles she will perform with that company.

Nov. 1 was mentioned as the date when she would conclude her operatic appearance, but Rudolf Bing, general manager of the Metropolitan, said on March 7, "I expect to negotiate with her, and I hope the negotiations will be successful."

De los Angeles for Benefit

Victoria de los Angeles will sing her first Mimi in Boheme at the Metropolitan Opera on March 30 in the benefit performance presented by the Free Milk Fund for Babies. The performance marks the Fund's 25th anniversary. Lois Hunt will be the Musetta; Giuseppe Di Stefano, Rodolfo; George Cehanovsky, Schaunard; Giuseppe Valdengo, Marcello; Salvatore Baccaloni, Alcindoro; Nicola Moscona, Colline; and Paul Franke, Parpignol. Fausto Cleva will conduct.

Miss de los Angeles makes her first Metropolitan Opera appearance as Margurite in Faust on the evening of March 17, in a cast including also Eugene Conley, Jerome Hines and Frank Guarrera.

The Fabulous

THREE MEMBERS OF THE RENOWNED CLAN: L. to r., Manuel Garcia, the Younger, from a sketch by Pauline Viardot-Garcia; Manuel Garcia, père, in the title role of Rossini's Otello; and Maria Malibran, from an old engraving which belonged to her brother.

By Mary L. Stoltzfus

ON March 17, 1905, a slight, erect, gray-haired man entered Buckingham Palace and was ushered at once into the presence of Edward VII. The occasion was the visitor's hundredth birthday, and the King marked it by investing him with the insignia of a Commander of the Royal Victorian Order.

Later in the day two other monarchs paid tribute through their London representatives. The centenarian received the Royal Order of Alphonse XII from the King of Spain, and the Great Gold Medal of Science from the German Emperor. Various distinguished societies bestowed honors.

The recipient was Manuel Garcia, of the famous family of singers, dean in perpetuity of vocal teachers, and inventor of the laryngoscope, on which he based his scientific reputation.

On that triumphant birthday, Manuel Garcia attended the audience at the Palace; proceeded to a gala luncheon, where he was seated on a crimson throne, and his portrait by Sargent was unveiled; took a period of rest in the afternoon; and then was driven to the Hotel Cecil, where he sprang out of the carriage unassisted and entered the hotel, "walked nimbly down two or three flights of stairs" to leave his cloak, and entered the hall where a great banquet was held, with more speeches and honors.

Panorama of a Century

Manuel Garcia was not one to look back. He lived in the present to the day of his death, almost two years later. But he could not have helped thinking, after the birthday was past, that it set a crown on a hundred years of living rich in great events of art and history, many of which he witnessed or took part in. Politically, he could recall the Napoleonic invasion of his native Spain and the Peninsular War; Waterloo, and a first visit to England when George III was on the throne. In Naples, in boyhood, he had seen the execution of Napoleon's brother-in-law, the ex-King Murat. He was in Paris during the two Revolutions of the 1840's, and had a brief military career when he joined the French expedition against Algiers.

As a young singer, he went with his family to take part in New York's first season of Italian opera; afterward traveled with them to New Orleans and Mexico.

He had some medical study in the military hospitals, and, during a time when he turned his back on music, took up astronomy and navigation.

Stars in the Garcia Galaxy

His real career, however, was as a teacher of singing, and in this his pupils included Jenny Lind, Mathilde Marchesi, Henriette Nissen, Charles Santley, Antoinette Sterling, Julius Stockhausen, Johanna Wagner (niece of the composer), and his own fabulous sisters, Maria Malibran and Pauline Viardot. In turn, his pupils, using his methods, trained Eames, Calvé, Henschel, Melba and others.

It is possible that Manuel Garcia took his musical achievements pretty much for granted. He was the son of a father who, besides being the reigning tenor of his day, composed over 40 operas, thought little of writing out the whole of Don Giovanni from memory to replace a lost score, and combined the duties of chorus master, stage director and teacher with his other activities when occasion warranted. Joaquina Stichés, his mother, gave up an early wish to become a nun when she married the elder Garcia, and, being a dutiful wife and possessing a good voice, promptly went on the operatic stage. The three children—Manuel, Maria and Pauline—were musicians from the cradle. All were to be famous—particularly Maria, who was to die tragically at 28.

There is a story that when Maria was five years old, she made her debut in Naples in Paer's Agnese, in which she appeared as a moppet who reconciles a quarreling husband and wife. In the big scene the prima donna forgot her lines, and the child instantly began to sing them. The audience cheered and cried, "Let her go on!" She did, and finished the scene, to achieve her first triumph.

Bel Canto for the New World

The family's visit to New York, in 1825-26, caused a great stir in the city, then one of 150,000 population. The initial advertisement announced Rossini's Barber of Seville for the opening, and a further repertoire of works by the same composer, Cimarosa, Mozart and Paisiello. Prices were $2 for a box place, pit $1, gallery 25c. On the first night —Nov. 29, 1825—Garcia *père* sang Almaviva (a role he had created in Europe), "Garcia, Junior," as he was called, was Figaro, Maria was Rosina and Mme. Garcia, Berta.

The press noted: "An assemblage of ladies so fashionable, so numerous, so elegantly dressed, has probably never been witnessed in an American theater." The New York critic was apparently still a figure of the future, for one paper records rather disconsolately: "We have

Garcias: *A Golden Tradition of Song*

been disappointed in not receiving a scientific critique, which we were promised from a professor; we shall, however, have something to say later, and meanwhile can state that the experiment has proved completely successful."

The "experiment" of Italian opera in New York was *so* successful that it continued for almost a year, including performances in August, which speaks well for public devotion. During this time, there are indications that Maria, who was the local favorite, formed a romantic attachment for the young American poet, Fitz-Greene Halleck. Halleck went to the opening in company with James Fenimore Cooper (who left off correcting proof on The Last of the Mohicans in order to attend). The poet fell in love with the contralto, and wrote some lines ending.

> "And if, in whispering my name
> There's music in the voice of fame
> Like Garcia's, let me hear it."

The romance was ill-starred, the elder Garcia refusing his favor to an American son-in-law. Shortly after, Maria, perhaps to escape too much parental domination, married Eugene Malibran, older than her father but reputedly very wealthy.

The bride remained with her husband when the rest of the company left for a tour which was to culminate in Mexico. This was the end of good luck for the Garcias for a while. Maria discovered that her elderly husband was not the Croesus he had represented himself —worse, he was in debt and wanted her to settle with his creditors. The marriage was unhappy in every way, and in 1827 Maria set out for Paris by herself. Her brother, in Mexico, heard of her intent, and left his parents to rejoin her.

Tribulations for All

Señor and Señora Garcia ended their Mexican season brilliantly, but they had their share of misfortune, pressed down and running over. On the way to the coast, they were robbed of all the proceeds of their venture in the New World. Six thousand pounds, a tidy fortune in those days, vanished forever into the saddlebags of the bandits.

Manuel, too, came under the blight. Back in Europe, he taught and coached Maria before a successful debut in Paris, then went on to sing in Naples himself. However, his voice, never too good in natural quality by Garcia standards, had been injured by his father's habit of putting him into both baritone and tenor roles, as convenient. In Italy, he tried to become a basso, in emulation of Lablache, a singer of that register who was the rage there. As his sister Pauline afterward put it, Manuel was the frog who fancies himself the bull. In trying to rival Lablache, he did more injury to his tones, and the debut was such a decided failure that he clipped and sent home the newspaper reviews and declared himself "through."

It was a bad time for the family. Although the parents took their financial losses lightly (money had never been hard for them to acquire), when they came back to the Continent the elder Garcia's voice was past its prime. From then on till his death, he taught more than he sang. Father and son found it difficult to live together because of the overbearing paternal temperament. It was only after a period of devotion to science and an abortive attempt to enter the French maritime service that Manuel found his true vocation of voice teaching.

Jenny Lind Sought Advice

The luster of his name drew many pupils. Jenny Lind sought him in 1841. The Swedish soprano had begun vocal studies at nine, and at eighteen was singing leading roles in opera. By the time she was twenty, she was a bewildered sufferer from severe over-strain. Coming to Paris, she gave an audition for Manuel Garcia, who exclaimed sadly, "Mademoiselle, you have no voice at all any more!"

Devastating words from such an authority. In pity for her distress, Garcia promised to hear her again on condition that she took six weeks of absolute vocal rest. At the end of this time, he consented to help her restore her voice—a feat he accomplished so brilliantly that she went back to Sweden and entered on a career which has become one of the cherished traditions in the annals of singing.

Pedagogy with Patience

Garcia brought to his teaching a winning and equable temper. His father had been something of a tartar with pupils. Once, when Pauline and Maria were in their teens, a stranger, passing their house in Paris, heard wrathful cries and despairing sobs. He asked a companion what the trouble was. "That's nothing," was the reply. "It's just the tenor Garcia teaching his daughters to sing."

The son had other methods. He was gentle with his students (although Jenny Lind wrote to a friend, "if he takes but little notice of us apart from his lessons, well, that cannot be helped"). Once a high-strung baritone stormed out of the studio and did not return next day. Garcia went to his lodgings and said to the truant, "Come on, bad boy! Come and have your lesson."

After he took up residence in England (he joined the staff of the Royal Academy of Music in 1848) his patience did give way once. Marie Tempest arrived for her audition wearing a tight-fitting dress of Stuart tartan, showing off her nineteen-inch waist.

After she had sung, Garcia thundered, "Go home, young lady, take off that dress, rip off those stays, and return with your waist *at least* twenty-five inches in circumference! Then I may be able to judge whether you have a voice." The crestfallen Miss Tempest did so, abandoned tight lacing, and went on to fame and fortune.

It Was Done with Mirrors

Garcia's invention of the laryngoscope took place during a visit to Paris in 1854. Ever since his days of dabbling in medicine in the military hospitals Garcia had wanted to *see* into the throat. A good many contemporary doctors had the same desire, and various tricks with mirrors had been tried. Garcia bought a dentist's mirror for six francs, returned home and heated it, placed its handle against his palate at an angle of 135 degrees, flashed a ray of sunlight on the surface, by means of an ordinary hand mirror and looked on the inner mysteries.

How to Become a Centenarian

As the decades passed, people who had not seen him for a long time took for granted that they would find the master failing. Not Manuel Garcia. Seventy —eighty—ninety. Years did not seem to touch him. He continued to write books on his vocal methods; went on excoriating the term "voice production" ("Mon Dieu! How can you *produce* a voice? Can you show it to me? Can you pour it out like molten lead into the sand? Non! Perhaps you mean voice *emission!*"); and teaching pupils whose achievements added to his glory.

How did he do it? Well—he never touched wine or spirits until the age of ninety. His lunch, we are told, was always the same, sponge-cake and a pint of milk. He kept mentally and physically active—after he reached a hundred, he continued to go to bed late and get up early, to walk, drive and attend theaters and concerts. He had at least one hobby, gardening. His peaceful end, in his sleep, July 1, 1906, closed more than a hundred and one years of alert, joyous, extroverted living.

A SCENE FROM LES HUGUENOTS. Pauline Viardot-Garcia (l.), with Marietta Alboni in Act I of the Meyerbeer work.

Ed. Note.—The Musical Courier is indebted for source material of this article to Robert Powell, member of the artist-faculty of the Cincinnati Conservatory of Music. Mr. Powell put at the disposal of the writer his large collection of Garciana, which includes many letters and pictures of the master and his family; a program of the centenary banquet; and a book, Garcia the Centenarian and His Times, by Malcolm Sterling Mackinlay, son of Antoinette Sterling, published in England in 1908. Both mother and son were Garcia pupils. During a visit by Mr. Powell to Mr. Mackinlay, he was presented by the latter with many items pertaining to the Garcia family. Mr. Powell was a pupil of Baroness Katharine Evans von Klenner, herself a pupil of Pauline Viardot and Manuel Garcia, and an authorized representative of the Garcia Method.

Guests Mount Podium In Nation's Capital

By James G. Deane

WASHINGTON.—Leopold Stokowski took over the National Symphony Feb. 28 for his first podium appearance here in many years. He programmed Vaughan Williams' Sixth Symphony, Falla's El Amor Brujo, Debussy's Sunken Cathedral and Purcell suite from The Fairy Queen, topping all off with the Tchaikovsky Romeo and Juliet, receiving an ovation.

Stokowski was preceded by three other podium guests, Bernstein, Ansermet and the director of the Washington Choral Society, Paul Callaway. Bernstein, making his Washington debut in two programs, surprised everybody by avoiding any moderns in favor of Brahms' Third, Berlioz' Fantastique, Beethoven's Eroica and the latter's first concerto, with Bernstein himself as soloist. The orchestra has seldom done better, and Bernstein—like Stokowski—won cheers.

Ansermet, here for the second year, led three concerts, the first offering a notable performance of the Schubert Ninth along with Honegger's Second Symphony for strings and two Debussy nocturnes; the second Schumann's Spring Symphony, Sibelius' En Saga and the Scheherazade; and the third the Jupiter of Mozart, some Berlioz, Handel and Debussy, and a novelty, Roussel's Festin de l'araignee.

The Callaway concert brought a major event of the season—William Walton's Belshazzar's Feast, with the combined Washington and Cathedral choruses and Baritone Oscar Natzka as soloist. It was splendid music-making, set off by somewhat less exciting performances of Bach's Ein Feste Berg, a Handel aria by Natzka and the Mozart Ave Verum.

Danish Conductor Bows

One other guest conductor shared the podium one evening with Howard Mitchell—this was Eric Tuxen of Denmark, who led the American premiere of the Fifth Symphony by his countryman, Carl Nielsen. Both music and conductor were greeted cordially. Myra Hess played the Beethoven Third concerto the same night—with the musicianship expected—and Mitchell prefaced this with Vaughan Williams' Fantasia on a Theme of Tallis, in which the strings were heard to advantage.

Bartok's Third Concerto was played in forthright fashion by Pianist Agi Jambor on another evening. Mme. Jambor also traversed the Chopin Variations on a Mozart Theme. The Stravinsky Firebird was done effectively, and Mozart's Symphony No. 34 completed the list, though not quite with the same polish. President and Mrs. Truman were in the audience.

Werner Lywen, new National concertmaster, made his solo debut in the Mozart fourth concerto, earning an enthusiastic welcome. Items by both Strausses, J. and R., and the Schubert Unfinished were added. Isaac Stern did the Beethoven concerto impressively on another program, on which Mitchell devoted himself to the Sibelius Seventh, Rossini and Rimsky-Korsakov. Jorge Bolet came for the annual all-Tchaikovsky offering, his part being the B flat minor concerto and the orchestra's being the Pathetique and Swan Lake. Finally, the orchestra was enlisted by the Ballet Russe for three performances which included rehearing of Scheherazade and Swan Lake, led by Paul Strauss.

Charles Munch and his Bostonians brought the young French pianist Nicole Henriot for her debut in the Liszt Triangle concerto. Mlle. Henriot won the packed house completely—so much so that she was engaged to return March 31 for a special concert arranged by Munch to honor visiting French President Vincent Auriol. On the same program, the Munch men performed Dvorak's Fourth, the Bartok music for strings, percussion and celesta, and Schumann's nearly unknown Genoveva Overture.

Two substitute conductors filled in at concerts of the Philadelphians. Paul Paray, replacing Van Beinum, created a sensation with his distinctive interpretations of the Beethoven Pastorale, Fauré's Pelleas and Melisande, Ravel's La Valse, Dukas' Sorcerer's Apprentice and Mozart's Magic Flute overture. Hilsberg gave the subscription audience a welcome hearing of Schumann's Manfred Overture and added the Brahms Second Symphony and the same composer's violin concerto, with Menuhin as a not-too-inspired soloist. Ormandy returned to honor Sibelius, leading the Second Symphony, Pohjola's Daughter and the concerto, with Emil Telmanyi wielding the bow.

Atlanta Adds New Musical Enterprises

ATLANTA, GA.—The Atlanta Symphony's sixth subscription concert under Henry Sopkin brought admirable presentations of Wagner and Schumann works, and four Dance Episodes from Copland's Rodeo. A dynamic performance of Beethoven's Concerto No. 3 in C minor by Hugh Hodgson, Georgia pianist-composer and director of the Fine Arts Departments of the University of Georgia, was enthusiastically applauded.

Jan Peerce delighted a large audience as soloist with the orchestra in arias by Handel, Mozart, Puccini and Donizetti. Fine support was given by Sopkin and the orchestra. Programmed in addition were the Overture to Mozart's Magic Flute; the Second Symphony of Sibelius; and the Nuages and Fetes by Debussy.

Attracting the record audience of the season to date, the Robert Shaw Chorale was heard as the fourth event on the All Star Series, Marvin McDonald, manager.

A program of unusual interest, presenting E. Power Biggs and a string ensemble from the Atlanta Symphony under Robert Harrison, concertmaster, was sponsored by the Georgia Chapter of the A.G.O., at Presser Hall, Agnes Scott College.

Local premieres among the concerted works for organ and orchestra included an unpublished Concerto in C major by Haydn, Three Sonatas by Mozart, and Handel's Concerto, No. 13, in F major. An early American suite, A Lesson (Allegro-Andante-Jig) by William Selby, Bach's Toccata and Fugue in D minor, Litanies by Jehan Alain, and Marcel Dupré's brilliant Variations on a Noël were played by Mr. Biggs with technical and stylistic mastery.

New Educational Series

Reflecting the mounting interest in symphonic repertoire which the Atlanta Civic Orchestra concerts have engendered are the educational projects initiated this season to meet popular demand.

A Salon Series, honoring Master Composers of the Twentieth Century, instituted by the Atlanta Music Club, Mrs. Walter B. Spivey, president, and organized by Mrs. James O'H. Sanders, chairman, is being presented under the headings: Old Music versus the New, Hugh Hodgson, interpreter and commentator; An Evening at the Opera under Richard Valente, producer-director of the Atlanta Civic Opera; Chamber Music, Atlanta Symphony Quartet; Symphonic Music, Henry Sopkin; How to Listen to Contemporary Music, Dr. David Van Vactor; The Composer's Viewpoint, Dr. Eric De Lamarter.

To the same end, the Junior Committee of the Symphony Guild is conducting a successful course of Pre-Concert Lectures for discussion of scheduled symphony programs, with Hans-Karl Piltz, first violist of the orchestra, as analyst.

A steadily increasing membership in classes for comprehensive study of symphonic repertoire, inaugurated last season by Annabelle Wood (Mrs. William E.) Mansfield, former member of the piano faculty of Vassar College and associate of the late Kate S. Chittenden, attests further the growing desire for listening guidance.

Emory University Chamber Concerts

At Emory University, Mrs. Charles Howard Candler is the donor and sponsor of a newly organized Chamber Music Series affording Emory students and a limited number of guests the privilege of hearing outstanding professional and local talent. Held in the attractive auditorium of the new Alumni Memorial Building, seating 500, these occasions have the charm of informal soirees. Presentations to date include the pianists Emanuelina Pizzuto (Mrs. Chappel White of Atlanta), Eugene List and the duo-pianists Pierre Luboshutz and Genia Nemenoff. Programs by the Atlanta Symphony Quartet and Susan Reed, ballad singer, will complete the series.

MARGUERITE BARTHOLOMEW.

Cincinnati Biennial Finale

CINCINNATI.—The third and fourth programs by the Cincinnati Symphony Orchestra, under Thor Johnson, in its Biennial Series, included more noteworthy scores composed between 1900 and 1925. The fifteenth pair of concerts, Feb. 9 and 10, were devoted to Debussy's Fêtes, a suite from Stravinsky's ballet, Le Sacre du Printemps, Scriabin's Poéme de l'Extase, and the Sibelius Violin Concerto, with Jascha Heifetz as the distinguished soloist.

The final pair in the special series, Feb. 16 and 17, was particularly fascinating. It linked the suite from Richard Strauss' Der Bürger als Edelmann, Ravel's Shéhérazade, three excerpts for voice and orchestra from Alban Berg's Wozzeck, with Suzanne Danco, Belgian soprano, making her American bow with orchestra in the latter two works. She proved a refined and cultivated interpreter, particularly in the three exquisite Ravel songs. The finale was devoted to Gershwin's Rhapsody in Blue, with David Smith as soloist. Mr. Johnson was particularly feted, together with Mme. Danco, after the exacting Berg work, in which the atonal idiom was mastered with fine dramatic effect. D. F.

Leinsdorf Re-engaged

ROCHESTER, N. Y.—Erich Leinsdorf, musical director of the Rochester Philharmonic Orchestra, has been engaged for his fifth consecutive season. The announcement was made as the Rochester Civic Music Association opened its fund campaign for the 1951-52 season.

Eleazar de Carvalho Scores In Two Hemispheres

De Carvalho's Concert Is Master's Triumph

Somewhere in the mails the "Symphony of the Americas" by the Brazilian composer Camargo Guarnieri was lost. But that may have only emphasized the triumph of another Brazilian, Eleazar de Carvalho, who in the role of guest conductor presented at Kiel Auditorium the first of the St. Louis Symphony Orchestra's tenth pair of concerts.

It was a master's triumph of musicianship and of personality combined. One did not have to wait for the ovation which followed. Another had ended the program's first half.

This young Brazilian is a conductor to the manner born. His city, his nation, and later in North America, Koussevitzky and his Tanglewood series, have fostered that genius. He has a Latin inclination to lyric drama as the exquisite adjustment of values in the Weber overture disclosed. His Haydn became more meaningful from that tinge. The Ibert "Escales" was of such rhythmic compulsion as to keep his audience on the edge of its seats in anticipation. Then the tremendous power of the nihilistic mingling of rhythms and melody in the dramatic abandon of the "Pathetique."

Even where one differed in the communication of his readings, as occasionally this chronicler did, one was impressed by their conviction—if only merely as a muscular response to the rhythms of the music. He might be destined to be a Napoleon of the baton. An instrument which, like a score, he sets aside.

—Harry R. Burke, St. Louis Globe-Democrat, Jan. 7, 1951

Israel Philharmonic Players Thrill Capacity Audience Here

The debut concert of the Israel Philharmonic Orchestra, superbly directed by Eleazar de Carvalho, was an unforgettable and thrilling musical experience to the almost capacity crowd in Lincoln auditorium last night. Enthusiasm mounted to such extent throughout the magnificent program that hearers broke into unrestrained applause. Particularly was this true in the final Berlioz "Symphonie Fantastique's" fourth movement, when a spectacular climax some measures before the finale evoked tribute for de Carvalho and the players.

Throughout, the sensitive hands, the Latin emotional leadership of de Carvalho lifted performance to heights of undreamed of ecstasy for hearers. There is a new golden page in the musical history of Syracuse since last night.

—Thola Tabor Schenck, Syracuse Post Standard, Jan. 17, 1951

Eleazar de Carvalho Directs Israel Philharmonic

The most unusual symphonic program heard here in more than two decades was presented in Central High School auditorium last night when the Israel Philharmonic Orchestra played under direction of Eleazar de Carvalho, young Brazilian conductor. It was a memorable occasion, marking the first week of the American tour. There are the tremendous musical gifts of Conductor de Carvalho, whose North American training has been under the astute guidance of Dr. Serge Koussevitzky. He conducted without score, magnetic, impressive, vital, ever in command.

The indescribable vigorous and substantial workmanship, is something to remember. Director de Carvalho achieved the intense beauty, the great dramatic force of the work with the many gifts at his command. It was vigilant direction and the audience cheered and applauded to bring him to the podium several times.

—E. V. W., Syracuse Herald-Journal, Jan. 17, 1951

De Carvalho Conducts Brilliant "Pathetique"

A new guest conductor, the Brazilian, Eleazar de Carvalho, gave a brilliant performance of the work which can only be compared with Koussevitzky's rendering of Tchaikovsky's "Fourth" a year ago. Carvalho revealed himself to be a conductor of deep-rooted and brilliant musicianship.

The personality of the conductor became most revealing at the reading of the "Pathetique." Possessed by a dominating feeling for rhythm on the one side and of a fanatical romanticism on the other, he gave an exciting performance of convincing sincerity. In his explanation of the last adagio lamentoso the delicate, eloquent movement of his hands—almost similar to those of Hindu dancers—seemed to belong to Tchaikovsky himself.

—The Jerusalem Post, Nov. 1, 1950

HOMAGE AT SHRINE . . . Dr. Rafael Aboulafia, director of the Jerusalem Hospital, Eleazar de Carvalho and Dr. Moshe Levine at the shrine of Theodore Hertz, Founder of the International Convocation on Israel.

Eleazar de Carvalho in Exciting Israel Debut

Eleazar de Carvalho's Jerusalem debut with the I.P.O. at the Edison on Thursday was a stirring event—full-blooded music conducted by a dynamic personality.

It was an electrifying performance from the beginning until the finale. The architecture was displayed in a masterly, clear fashion, passionately gloomy, dramatic and aristocratic at the same time. Mr. Carvalho unveiled the original phenomenon of the mystery behind that immortal music in the most noble manner. The audience was spellbound by this ecstatic and authentic interpretation.

—The Jerusalem Post, Nov. 5, 1950

De Carvalho Conquers the Tel Aviv Musical Public

Eleazar de Carvalho, the Brazilian conductor, completely conquered the musical public in the third subscription concert of the I.P.O. given in Tel Aviv last night. It is a great pity that the I.P.O. contents itself with the appearance of Carvalho in subscription concerts alone . . . allowing others to enjoy the original and sparkling talents of the Brazilian conductor. We had before us one of unusual musical talents, gifted with a phenomenal sense of musicianship. Very rare are the conductors who dare perform without a score during the participation of a soloist. Carvalho did this last night for the first time in this country.

—Maariv (Israel), Nov. 11, 1950

JERUSALEM OVATION . . . Eleazar de Carvalho and members of the Israel Philharmonic receive enthusiastic acclaim during one of his 20 conductorial triumphs in Israel.

(Advertisement)

Israel Philharmonic, Operas Heard on Coast

By C. Sharpless Hickman

LOS ANGELES.—The first two of the three Israel Philharmonic concerts in 6,500 seat Shrine Auditorium had Leonard Bernstein and Izler Solomon on the podium, the latter filling in for Koussevitzky, who was ill. Capacity houses greeted the programs with infectious enthusiasm, although the orchestra group was perhaps not at its best as the Israeli personnel were subjected to distracting bouts of "flu" while on the West Coast, and the Shrine is hardly the place in which to judge accurately the balance and sonority of any ensemble. The viola section was especially impressive, as was each choir taken individually. But somehow—perhaps owing to the huge hall—there was a "spread" feeling rather than a focussing one, an impression we checked by sitting in several locations.

Bernstein's podium gymnastics in the Brahms Fourth, Chavez' beautiful Sinfonia India and Mozart's "Linz" Symphony, were backed by an impression of his musical growth, almost frenzied sincerity, and not a little finesse—the latter being unexpected and pleasant. The Chavez and Mozart scores were the best played, particularly the former. Izler Solomon, called on at short notice, vitally conducted the Brahms Second and Tchaikovsky Fourth Symphonies. Israeli scores featured included Marc Lavri's suite, Emek and the Psalm movement from Paul Ben-Haim's First Symphony.

Rodzinski with Local Orchestra

Under Artur Rodzinski as guest conductor the Los Angeles Philharmonic played with an electrifying verve and tonal heat which regeneratively sparked Tchaikovsky's Fourth, Strauss' Rosenkavalier Suite, the Siloti transcription of Vivaldi's D Minor Concerto Grosso and a piquantly-orchestrated tone poem, Peiping Hutungs by Aaron Avshalomoff. Under Rodzinski's command the Philharmonic's personnel seemed both relaxed and inspired; certainly the shouting audience was.

The orchestra was conducted again a week later by its regular leader, Alfred Wallenstein, with Ruggiero Ricci as soloist in Bruch's Scottish Fantasy—a work hardly suited to his intimate, fine-toned style. Rachmaninoff's Second Symphony was on the same program. The following Philharmonic concert had no soloist, three symphonies—the unfamiliar Mozart 29th, Sibelius Fourth and Brahms Second. The former received a spirited, often gracious reading; the Sibelius was magnificently played on the whole; but the Brahms, .or all its moments of nicety (as in the second movement), lacked warmth, cohesion, and was rushed in the finale.

Youngsters Hear Hansel

More than 25,000 youngsters attended five special performances of Hansel and Gretel under the auspices of the County-supported Guild Opera Company, in addition to grown-up audiences at U.C.L.A. and Pomona High School. This, the third of Carl Ebert's productions for the Guild Opera Company, was probably his most constructive effort, by virtue of its appeal to these opera patrons of the future. If his staging and Wolfgang Martin's conducting seemed a trifle slow-paced and heavy-handed in its humor to the adult, it is possible that such tactics

ARTUR RODZINSKI appeared as guest with the Los Angeles Philharmonic.

aided its acceptance by the young. The settings by Kate Drain Lawson were excellent, particularly the dream pantomime sequence, staged by Gitta Perl. Alternate casts used for the seven presentations included Evelyn Tanner, Betty Christison, Ewan Harbrecht, Marni Nixon, Katherine Hilgenberg, Ava Gjerset, Henry Timmerman (an inspired piece of casting as the witch), Barbara Patton, Duncan McLeod, Lloyd Hanna, Patty Beems, Grace Lynne Martin, Donna Phillips and Margery MacKay. The opening performance we saw was dominated by Miss Tanner as Hansel, Mr. Timmerman and Katherine Hilgenberg.

Cornelius Opera Staged

Ebert's Guild Opera production possibly caused him to skimp a bit in the preparation of his University of Southern California production of Cornelius' The Barber of Bagdad. This proved one of the most turgid operatic performances we have ever sat through—and we went back a second time to be sure how correct our impressions were. It was beautifully set by Marcus Fuller; the orchestra played well under Wolfgang Martin's lethargic baton; and the singers—Kalem Kermoyan in the title role; James Schwabacher as Nurredin; and Ewan Harbrecht and Donna Phillips alternating as Margiana—were vocally very fine. But this mixture of Wagner and Gilbert and Sullivan turned into an indigestible Turkish sweetmeat, with Henry Reese's brilliant translation losing all of its humor. Most local reviewers laid the fault at the door of the opera and chalked up a second bad guess to Ebert (the other being Abduction from the Seraglio last year). But as the only critic who had taken the time to see the chamber opera version staged by Reese last year for the Opera Reading Club of Hollywood, we were aware that The Barber of Bagdad can, in clever hands, be a most humorous thing.

Other Operatic Events

Other recent operatic offerings here included two Los Angeles Conservatory of Music offerings, a Carmen distinguished by Yola Casselle's Micaela, and a Barber of Seville which conflicted with the Barber of Bagdad dates. Euterpe Opera Reading Club offerings have recently included the Elixir of Love and Lakme, while the Hollywood group of Reese and Adolph Heller have given a delightful Angelique by Ibert, a Tosca and a repeat of their perennially popular Don Pasquale. Los Angeles City College gave Auber's Fra Diavolo under Hugo Strelitzer's baton to round out a two-month period which has, despite the seeming omnipresence of barbers, been stimulatingly varied in repertoire.

In Recital Halls

Recitals by young local artists who particularly impressed included a superb harpsichord program by John Gillespie; another on the same instrument by the younger, more impetuous Bruce Prince Joseph; and a piano program by the solidly-developing June Kovach, now 18. In the dance field Irwin Parnes' annual Folk Dance Festival was frequently very fine, while Mary Bran's presentation of Joseph Rickard's First Negro Classic Ballet proved strongest in its less classic, more modern works.

Touring recitalists have included Joseph Szigeti and Joseph Schuster—both of whom actually make their home here—and Blanche Thebom, Tagliavini, Clifford Curzon, Appleton and Field, Dorothy Warenskjold, E. Power Biggs, Malcuzynski and Firkusny. Szigeti was in the finest form we have heard him in years; he gave a tremendous concert with Harry Kaufman as his superb accompanist. Joseph Schuster had Shibley Boyes at the piano for the second of his two Beethoven programs for the benefit of Evenings on the Roof, and the result was a remarkable evening of too-rarely heard music for the cello. Appleton and Field gave a most interesting and unusual program which was played with verve and finesse. And Rudolf Firkusny, in his recital for Mrs. L. E. Behymer, played the Samuel Barber Sonata, op. 26, in a manner which made greater music of its pages than did Horowitz with his riveting performance last fall.

Boston Has Premiere Of Nabokov Novelty

By Jules Wolffers

BOSTON.—If premieres are any indication of a city's musical vitality, Boston may be adjudged in flourishing condition. Latest in the steady flow of "firsts" was La Vita Nuova, concerto for soprano, tenor and orchestra, by Nicolas Nabokov, which the Boston Symphony Orchestra played in its 17th pair of Friday-Saturday programs under Charles Munch.

The composer utilizes three excerpts from Dante in the tripartite work—Recitative and Aria, The Eating of the Heart; Passacaglia, The Vision of Death; Fantasia and Rota, Beatrice's Beatitude. At once lyrical and mystical, the new work successfully projects the passion and ardor of the young Dante. While mingling of Russian and German influences caused some comment, and while the orchestra at times shouts down the soloists, as a whole La Vita Nuova made a favorable first impression. Not a little of this was due to the fine singing and good delivery of Mary Henderson, soprano, and David Garen, tenor.

Further emphasis was thrown on the voice for the Schubert Mass No. 2, in G major, with beautiful singing contributed by the Arthur Fiedler-trained chorus, and with Christine Cardillo, soprano, and Robert Griffin, bass, joining Mr. Garen for the solo parts to excellent effect. This was a Boston Symphony "first." Opener for the concert was the Mozart E flat Symphony (K.543) in a sparkling reading.

Other Symphonic Events

The previous week Richard Burgin conducted the 16th pair, Beethoven's Egmont Overture, the Hindemith Symphonic Dances, and the Brahms Quartet for Piano and Strings as arranged for orchestra by Schoenberg. Although not a brilliant program, the orchestra performed capably under Mr. Burgin's musicianly direction. Hindemith's craftsmanship received clear projection, and the Brahms, if anything, gained rather than lost in the transcription, despite some cries of musical heresy!

Other Symphony news concerns Patricia Travers, who made her first appearance with the orchestra in the Brahms Violin Concerto, Charles Munch conducting, for a Sunday afternoon concert; the audience gave the personable Miss Travers a warm welcome. Other items of the program — Saint-Saens' Overture to The Yellow Princess, and the Prokofieff No. 6—were repeats.

Recital and School Programs

In the recital field, the pianist Nicole Henriot presented a pleasant and pleasing program before a large audience at Jordan Hall. Yet Miss Henriot's work paled into insignificance when contrasted to the magnificent performance she turned in as soloist with the Boston Symphony Orchestra only a few weeks earlier. On the available evidence one would place the French pianist in the specialist's category. But the audience, it is only fair to add, was rapturous.

Other visitors have included Artur Rubinstein, a little below form, for the Boston School of Occupational Therapy benefit at the Hotel Statler Morning Musicales: Tagliavini, for a Jordan Hall audience that simply would not let him go; the organist, Clair Coci, at Symphony Hall with the Chorus Pro Musica (Alfred Nash Patterson, conductor)—excellent in spite of temporary organ failure which caused a shift over to piano, then back to organ as current was resumed: and the dancer May O'Donnell, in abstract choreography for the Boston Dance Theater Series at the Boston Conservatory.

There were also two outstanding school programs—chamber music by Mason, Paul Alien, Mabel Daniels, Randall Thompson, and Hubert Lamb on the Boston University Festival of Music by New England composers; and the Harvard Glee Club and Radcliffe Choral Society in Cambridge's Sanders Theater for a Bach Cantata, choruses from Solomon, by Handel, Hecuba's Lament by Holst (a terrific job by contralto Eunice Alberts,) Stravinsky's Scenes from Oedipus Rex, and The Rio Grande, by Constant Lambert—all under the firm though genial leadership of G. Wallace Woodworth.

Beek Management Presenting Many U. S. Artists in Holland

THE HAGUE, HOLLAND.—Many American artists have made their European debuts as a result of the visit of Johana Beek to New York in December, 1949, among them the mezzo-sopranos Blanche Thebom and Martha Lipton; Donald Dame, tenor; Sigi Weissenberg, Jacques Abram, Leon Fleisher and Robert Wallenborn, pianists; Joseph Schuster and Mila Wellerson, cellists; Nadia Koutzen and Bronislaw Gimpel, violinists. The Dutch tour of the American Ballet Theater is still being talked of here.

Following her initial appearances, Miss Lipton has been engaged for four guest performances during the Holland Festival of 1951 in Un Ballo in Maschera under Vittorio Gui of La Scala, Milan, as well as at the Edinburgh Festival, where she will be soloist in Beethoven's Ninth Symphony with the New York Philharmonic under Bruno Walter. Also appearing in Edinburgh is Mack Harrell, in recital and with the New York Philharmonic.

Conductors represented by the Beek management who are invited to appear either with the Concertgebouw Orchestra or the Residentie Orchestra in this year's Holland Festival are Leopold Stokowski, Rafael Kubelik, Otto Klemperer, Josef Krips and Charles Munch. Robert Casadesus has been invited to be soloist at the opening concert.

Several artists represented by this management were soloists with the Concertgebouw, including Nicole Henriot, Robert Casadesus, Szymon Goldberg, Francis Poulenc, Julius Katchen, Bartlett and Robertson, Ida Haendel, Monique Haas, Zino Francescatti, Rudolf Firkusny, Dame Myra Hess, Isaac Stern, Claudio Arrau.

Dutch audiences have heard recitals by Artur Rubinstein and look forward to appearances by Alexander Brailowsky in October. Otto Klemperer, Pierre Monteux and Josef Krips were guest conductors with the Concertgebouw recently.

Ida Haendel, whose world representation is in the hands of Johana Beek, and who is one of the prominent women violinists of Europe, will tour the United States and South America in August, September, October and November of this year.

Mme. Beek plans another visit to the United States in 1951.

Toch Works Heard Widely

Dr. Ernst Toch's recently completed First Symphony was given its premiere in Vienna this winter at a festival celebrating the 50th anniversary of the Wiener Symphoniker. Further performances are scheduled by the Concertgebouw in Amsterdam (under Klemperer), in Zurich, and at the Festival of ISCM at Frankfurt in June.

During the past year Dr. Toch has interpreted his own piano music in various European centers. He played his Piano Concerto in Vienna, Munich, Amsterdam and Copenhagen; his Piano Quintet in Zurich, Vienna, Munich, Hamburg, Amsterdam; his own piano solo music in Zurich, Basel, Vienna, Munich, Cologne, Hamburg, Copenhagen, Oslo, Stockholm, Upsala (most of these were radio appearances). He also lectured in some of these cities.

Unger Conducts in Spain

MADRID.—Dr. Heinz Unger, returning here after three years' absence, conducted the Madrid Symphony in three sold-out concerts. An extra concert was added to this series before Dr. Unger left for Valencia, where he will conduct several programs. While in Madrid, Dr. Unger was guest of the Representative of the Canadian Government in Spain and Mrs. Maguire. The Valencia stay will include the introduction to this country of Gustav Mahler's Resurrection Symphony for orchestra, chorus and soloist. The work will be presented in three evenings, the first a gala performance by the City of Valencia.

RALPH

PIERCE

Pianist

His mastery of the piano and demonstration of skill and musicianship upholds the reputation he has gained in his four New York Town Hall recitals.

Noel Straus

New York Times, Feb. 23, 1951

"Ralph Pierce, California pianist, who has made several appearances in this city, gave a recital yesterday afternoon at Town Hall. His program contained the posthumous Sonata in C minor of Schubert, Schoenberg's Five Piano Pieces, Op. 23, and offerings by Handel, Mozart, Debussy and Liszt . . . Mr. Pierce's playing was clean and carefully followed the phrasing and dynamics indicated in the music under consideration. Even the complicated and exacting pieces of the Schoenberg set were accurately and nimbly set forth . . . displayed a talent for the keyboard and a serious approach as interpreter."

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Leonard Bernstein conducting, Feb. 22, E.—The sensation of the concert was the first complete performance of Charles Ives' Second Symphony ever to take place. The work was completed between 1897 and 1901, when the composer was between 23 and 26 years old. There is little doubt that this is the work of a youthful genius who was embarrassed by the incessant flow of new and original ideas. The score—and mainly the beautifully tense first movement—are filled to the brim with richest motific life, and the master of the organ bench is evidenced in every measure by the sovereign and convincing handling of the polyphonic design. That it should have taken half a century to bring about a first performance of this highly representative work is one of the curious cases of neglect in America's musical history. Mr. Bernstein's merit in this respect, and the warmth he lent to the performance are things for which to be grateful.

It could not be helped that the impact of the Ives Symphony over-shadowed the second interesting event of the evening: Mr. Bernstein playing Mozart's Piano Concerto in G major (K. 453), and conducting the orchestra from the keyboard. A sensitive and stylish pianistic reading resulted, and the audience enjoyed the favorite stunt of overprecise simultaneous conducting at the instrument.

Also on the program were three German Dances and the Don Giovanni Overture by Mozart; and as a concluding work, Copland's rambunctious El Salon Mexico. F. A. K.

Feb. 25, A.—Eugene List, as soloist of the Philharmonic concert, played Milhaud's Le Carnaval d'Aix, fantasy for piano and orchestra, and Franck's Symphonic Variations. The Milhaud suite is a colorful, pianistically grateful sequence of genre pieces, each of them spiced with the composer's piquant harmonic and rhythmic flavor. Mr. List was a sensitive and technically brilliant interpreter also in the Franck Variations. The orchestral portion of the program consisted of Mozart's Don Giovanni Overture and Three German Dances, Ives' Symphony No. 2, and Copland's El Salon Mexico, given exemplary interpretations by Mr. Bernstein. H. W. L.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting March 1, E.—Mitropoulos returned to the helm of the Philharmonic Orchestra in a program which received its greatest distinction by a stirring reading of Stravinsky's Petrouchka. Its marvellous plasticity and persuasive intensity made one forget that the music was originally written for the stage. In his interpretation it lived an independent life and told the tale by the sheer power of the sound he evoked from the score.

The concert opened with the Mozart-Busoni Suite from Idomeneo, in which especially the Overture with its Gluck-like classic design stands out as one of Mozart's most inspired pages.

Isaac Stern played two violin concerti, both in A minor, one by Bach, the other by Dvorak. Mr. Stern is undoubtedly one of the finest violinists before the public. His tone is sumptuous, his technic consummate and his musicianship full-blooded. After a straightforward Bach reading came an enchanting one of the romantic Dvorak piece. Especially in the Adagio, Mr. Stern touched the heart of his audience, and in the corner movements he impressed with his dazzling technic, winning an ovation. H. W. L.

March 3, E.—Jorge Bolet was soloist with the Philharmonic Orchestra under Mitropoulos in Prokofieff's Piano Concerto No. 2, in G minor. Mr. Bolet, who appeared for the first time with the orchestra, gave a magnificent account of the work, which presents the soloist with tremendous difficulties. The purely physical demands are gigantic in the technical requirements alone. Mr. Bolet met the challenge with consummate mastery in technical and musical respect. An ovation was rightly bestowed upon him by the sold-out house.

MARYLA JONAS ANDRES SEGOVIA

Mozart's Idomeneo Suite and Stravinsky's Petrouchka completed the bill. H. W. L.

National Orchestral Association, Leon Barzin conducting, Feb. 26, E.—Two interesting contemporary works made up most of the program, performed with ardor, if not infallibility, by the orchestra's youthful musicians. Bernard Wagenaar's lengthy and discursive Triple Concerto (1934) for harp, flute, cello and orchestra, frequently contrasted elegant or startling sophistication in its solo parts with a more languorous atmosphere or yearning mood in its orchestral passages. Bohuslav Martinu's String Quartet with Orchestra (1931), at first vigorous and propulsive, then brooding and rambling, culminated in a piquant, dancelike finale. The excellent soloists included Carlos Salzedo, harpist; Ruth Freeman, flutist; Mary Hill Doolittle, cellist, in the Wagenaar Concerto, and WQXR Quartet (Harry Glickman, Hugo Fiorato, violins; Jack Braunstein, viola, and Harvey Shapiro, cello) in the Martinu opus. The program also contained Beethoven's Egmont Overture and three excerpts from Berlioz' Damnation of Faust. E. B.

Gordon Manley, Feb. 23, E.—This talented pianist was heard in a program consisting of the Organ Prelude in G minor by Bach, Beethoven's C minor Variations, Schumann's Carnaval, the first American performance of Jean Coulthard's Sonata (1947) and three short pieces by Bartok. Mr. Manley is well-schooled; he has a sound technique and a wide dynamic scope, with a tone both affecting and brilliant. The Beethoven Variations were properly imbued with a classical spirit, played with subtlety, restraint and finely chiseled detail, though one might have wished

(*Continued on page 22*)

THE CHOIR CORNER

Perotinus and Machaut Works Revived

AMONG the figures of French music of the Gothic age little known to modern audiences are the 12th century Perotinus, or Perotin, called Magister, choirmaster of the Paris church that was later to become the Cathedral of Notre Dame, who died between 1200 and 1205, and Guillaume de Machault, or Machaut, a poet-musician who became a canon of Rheims Cathedral, and was born about 1300 and died in 1377.

A concert of French music of the 13th and 14th centuries by the Dessoff Choirs (Town Hall, March 6), under the sponsorship of M. René de Messieres, Cultural Counselor of the French Embassy, presented two works by Perotinus, Salvatoris Hodie, a "conductus triplex" for Christmastide, and Viderunt Omnes, an "organum quadruplum"; also Machaut's Mass, Notre Dame.

The musicians lived and were influential in a period when the forms and the rules for choral counterpoint were being established. Notre Dame de Paris, begun in 1163, was finished about the year 1240. In this period of cathedral building choral plainsong was raised to new heights by Leoninus, or Léonin, according to Gustave Reese, who states that this master built upon advances already made by the monks of St. Martial at Limoges. The development brought forth organum, a musical form defined as "a polyphonic decoration of a passage assigned to a soloist in Gregorian chant. The chant . . . in itself is purely monophonic, but certain words are assigned to only one singer and other words to the choir. The organal countermelodies, sung against sections of plainsong rendered by a soloist, are themselves meant to be sung by soloists; when the choir resumes it sings in unison."

Pioneer in Four-part Writing

Perotinus exceeded his predecessors by writing in three and four parts, and in this he was a pioneer, for while three-part song had before his time been rare, four-part was not to become usual for about two and a half centuries. The three-part musical works were known as *tripla* and the four-part as *quadrupla*—hence the description of the works on the Dessoff program. The *conductus* was a composition not based on a Gregorian melody and with texts usually composed of newly written verses, with the voices moving simultaneously from syllable to syllable, and only small rhythmic variation in the different parts.

Music Impresses in Revival

Despite the formidable technical details, the music of Perotinus was revealed as eloquent, moving, with a certain simplicity and unsophisticated charm. It often suggested folksong and other secular types of expression, particularly as the works heard were both devoted to the Christmas season. The music is reared on short phrases, called rhythmic modes, and lacked the flowing continuity and variety of later writings. But this served to make its appeal more direct, earthy and moving—suggesting that a composer who based an opera on this idiom might produce something as original and impressive as the work of Debussy or Moussorgsky.

The Machaut Mass, using Gregorian modes, is a more extended work for four-part choir, with occasional male solo passages, and includes the conventional movements of the liturgy, plus an Ite, missa est. It builds to a strong climax in the Sanctus, Agnus Dei, and the Ite, resonantly underscored by the brasses, to which Mr. Boepple allotted certain lines of the composition. With some exceptions, the harmonic style sounds fairly austere to modern ears, despite the increased flexibility of the rhythmic makeup.

The readings of these difficult scores by Paul Boepple, who arranged the works for modern performance, were carefully detailed and the flow and contrast of vocal parts contained many passages of rare beauty. The New York Wind Ensemble provided the instrumental support when this was needed. An opportunity valuable to church musicians and others was provided by this concert of exemplary stylistic care and devotion.

R. M. K.

Choir Notes

First American performances of two works for chorus and organ, Flor Peeters' Speculum Vitae, suite in four sections, and the Messe Solennelle of Jean Langlais were presented on March 5 by the choir of Central Presbyterian Church, New York, conducted by Hugh Giles, with Pauline Pierce, mezzo-soprano, as soloist. . . . The first meeting of the newly organized Alumni Association of Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, was held on Feb. 22. Mother A. Cohalan, directress of the school, announced that the Rev. Vincent Donovan, O.P., Chaplain of Regina Laudis Convent, Bethlehem, Conn., had consented to act as president for the organization's first year. . . . The Vinaver Chorus, conducted by Chemjo Vinaver, gave a concert on March 10 at Theresa L. Kaufmann Auditorium of the YM-YWHA, the program consisting of Music of the Church, Music of the Synagogue, Music of Israel, and Music of the Hasidim (the spirituals of Jewish mystics). . . . Herbert Fromm, music director of Temple Israel, Boston, conducted a concert of his own compositions in Jordan Hall on Feb. 19, with Ruth Posselt, violinist, 26 members of the Boston Symphony, Chorus Pro Musica, the Boston Madrigal Singers and the Temple Israel Choir. The program included the first performance of a Memorial Cantata for those fallen in the war; Donald Sullivan, tenor, was soloist. . . . The Easter portion of Handel's Messiah was heard under the direction of Robley H. Lawson, with Jean Lawson at the organ, in the Congregational Church of Manhasset, L. I., on March 11.

Beethoven's Missa Solemnis was presented by the choir of Calvary Episcopal Church, New York, on Feb. 11, under the direction of J. H. Ossewaarde, organist and choirmaster. Soloists were Eileen Borwell, soprano; Mary Hopple, contralto; Joseph Laderoute, tenor, and Myron Sands, baritone.

MUSIC FOR THE CHOIR

SATB

ANTHEMS FROM THE PROPHETS; texts adapted by David Demarest; music by Alison Demarest. Canyon Press of New York. 24c for single copy, $1 for complete set of five anthems.

These five works borrow from the writings of as many Old Testament prophets. The adapted English texts are as follows: Come, and Let Us Return unto the Lord—Hosea, VI; The Lord Is My Strength—Habakkuk, III; How Shall I Come before the Lord?—Micah, VI; Why Shouldst Thou Be as a Stranger in the Land?—Jeremiah, IV; and Ho, Every One That Thirsteth—Isaiah, chapter 55. The musical treatment is broad, simple and melodious, with considerable dramatic quality in several of the works, and some harmonic modernism in The Lord Is My Strength. There is an accompaniment for piano or organ in each case. Though useful for both church and synagogue services, the anthems are dedicated to the Montgomery Presbyterian Church Choir, Belleville, N. J.

For Organ

PURCELL TO HANDEL, Ten Compositions for Organ, arr. and compiled by Willard Irving Nevins, is a collection of rarely beautiful works including also short scores by J. S. Bach, Pachelbel, Corelli, Johann Walther, Marcello and Handel. Many phases of writing representative of various schools and periods are included in this treasure chest of music for manual and pedals. (H. W. Gray Co., N. Y., $2.50.)

PRELUDE AND FUGUE IN G MAJOR, and ALLABREVE IN D MAJOR, by J. S. Bach. These works are published separately and form part of the Standard Series of the H. W. Gray Co., N. Y. The Prelude and Fugue is a florid work of the highest effectiveness, while the Allabreve is a plain melody subjected to contrapuntal manipulation. (Respectively, 60c and 50c.)

THE CHURCH ORGANIST'S GOLDEN TREASURY, edited by Carl F. Pfatteicher and Archibald T. Davison. Vol. II. The present book is devoted to chorale preludes of the classical period, c. 1600 to c. 1775. There is a great deal of J. S. Bach, naturally, but also much of his contemporaries. A specially valuable feature consists in the use of various settings of the same chorale melody by several masters of the day. Represented are Buxtehude, Telemann, Pachelbel, Scheidt, Walther, Krebs, Alberti, Kirnberger and many another notable of the period. This volume of about 175 pages is a veritable mint of organ music of great value, historically and otherwise. (Oliver Ditson Co., Theodore Presser Co., distributors, Bryn Mawr, Pa., $3.50.)

FOUR MODERN PRELUDES ON OLD CHORALS, by Garth Edmundsen, includes contrasting treatments of Vater Unser (rather plain and Gregorian in effect); Eudoxia (Now the Stars Are Shining), in a contrapuntal vein; Evan (The Lord's My Shepherd), pastoral in feeling and transparent in texture; and Von Himmel Hoch, majestic and rapid in its pattern. The whole takes less than ten minutes to perform. (Galaxy Music Corporation, N. Y., $1.25.)

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Traubel Soloist with NBC Symphony

Helen Traubel was guest soloist on the final concert of the winter season of the NBC Symphony Orchestra, under the direction of Wilfred Pelletier, on Mar. 3 (6:30 p.m., EST). This was also the final broadcast of the series to emanate from Carnegie Hall this season. The program included Beethoven's Egmont Overture, followed by two songs from the same score, Joyful and Mournful, and The Drums, They Are Beating, sung by Miss Traubel. She also sang the Immolation Scene from Wagner's Götterdämmerung. Haydn's Symphony No. 88 in G Major completed the offerings.

Singing with distinction and mastery of style, Miss Traubel was in fine voice, with the Immolation Scene particularly moving and impressive. Under Mr. Pelletier's admirable orchestral balance, rhythmic accuracy and precision of line and detail were features of the concert.

The annual spring season of the orchestra began on March 10, with Walter Ducloux as guest conductor for the first two concerts.

Thomas L. Thomas On Firestone Hour

The Firestone Hour (NBC, Mons., 8:30 to 9:00 p.m., EST), which is simulcast on radio and television, has developed into a briskly-paced and well-staged half hour of good music since its original broadcasts via the video medium. Thomas L. Thomas, baritone, was the featured guest artist recently. He scored vocally, particularly in his singing of the Largo al Factotum in a capsule version of The Barber of Seville. Mr Thomas is photogenic and his acting, even in the restricted confines of the TV stage and with the somewhat stilted grouping of the chorus, is natural and convincing.

Under the direction of Howard Barlow, the orchestra played with crispness and admirable clarity. The repeated flashbacks of the cameras to the conductor and sections of the ensemble, however, detracted considerably from the viewer's uninterrupted enjoyment of the music.

PODIUM APPEARANCE . . . Howard Barlow, conductor of the Voice of Firestone Orchestra, right, and Thomas L. Thomas, baritone, soloist at a recent NBC broadcast of the organization.

NFMC Continues Radio Campaign

The National Federation of Music Clubs, in an endeavor to maintain good music on the air, urges its members to write to the networks and sponsors, to register their appreciation of the better programs which have survived, and to protest those which have been discarded. Mrs. Royden James Keith, president of the NFMC, outlined the steps to be taken in a letter to approximately 5,000 federated clubs, Senior, Student, and Junior, and to about 1,000 more national state and local officers of the Federation.

The letter lists the current roster of musical programs presented on the networks which deserve the club members' support (these total about ten) and makes the startling revelation that good music draws a blank on three days of the week on the four networks—Wednesday, Thursday and Friday.

RADIO NOTEBOOK

A group of distinguished concert artists has been booked for recital performances on WQXR Studio Series, as the programs begin their third year on the air. (WQXR, Sats., 9:30 to 10:00 p.m., EST). Among them will be JESUS MARIA SANROMA, WILLIAM KAPELL and CONSTANCE KEENE, pianists; SZYMON GOLDBERG and LOUIS KAUFMAN, violinists, and LEONARD ROSE, cellist. . . .

PAUL LAVALLE, bandmaster of the Cities Service Band of America series, was unanimously chosen by students and teachers in Southwestern high schools to be guest conductor at a concert climaxing the meeting of the Southwest Music Educators Conference in Oklahoma City, on Sat., March 10. During the 30-minute concert, Lavalle conducted a band of 100 musicians composed of the best band players in the high schools of the Southwest states. . . . JAMES MELTON, tenor, is scheduled to make his television debut on a full hour weekly series, beginning April 4. (WNBT, Channel 4, 9:00 p.m., EST.) The type of format for the music programs has not yet been announced.

Firkusny in Europe

Rudolf Firkusny, who completed his eighth consecutive tour of the United States and Canada on Feb. 28, left immediately for his fourth post-war tour of Europe. The pianist opened his itinerary in Paris March 4 as soloist with the Conservatoire Orchestra. His English engagements included one March 8 with the Bournemouth Symphony when he offered the first British performance of Martinu's Piano Concerto No. 3. Also this month he will be heard in Edinburgh and Glasgow with the Scottish Orchestra. May bookings include recitals in London and Zurich. He will appear for the first time in Greece with orchestra and in recital, and in June go to Paris for a recital and a concert with the Orchestre National under Charles Munch.

Autori Is Guest in San Antonio

SAN ANTONIO, TEX.—Franco Autori, associate conductor of the New York Philharmonic-Symphony, will be guest conductor of the San Antonio Symphony, at home and on tour, for the remainder of the current season. The subscription series resumed on Feb. 24 (following the 1951 Grand Opera Festival), with Mr. Autori and Clifford Curzon, pianist, soloist. Besides his connection with the Philharmonic-Symphony, Mr. Autori is musical director of the Chautauqua Symphony, and formerly was conductor of the Buffalo Philharmonic.

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Ballet Theatre to Give Nine New Productions

When Ballet Theatre gives its three-week spring engagement at the Metropolitan Opera House, April 9-29, it will present nine new productions, two of which will be seen on opening night—Petit's Le Jeune Homme et la Mort, with a scenario by Cocteau, music by Bach, décor by Wakhevitch and costumes by the late Bérard, and a revised version of William Dollar's Constantia, now called Concerto. The latter has been arranged for Youskevitch, Alonso and Moylan.

During the first week the company will also offer The Thief Who Loved a Ghost. Choreographed and costumed by Herbert Ross and John Ward, respectively, this work was originally given by the Choreographer's Workshop last fall. In this new version, a score derived from works by Weber, orchestrated by Hershy Kay, will be used. Kriza, Vance, Koesun, and Ilona Murai (new to the company) will be featured.

Les Demoiselles de la Nuit, from the repertory of Roland Petit's Les Ballets de Paris, has been acquired by this company and will be presented during the season. It has a scenario by Jean Anouilh, music by Jean Françaix and décor by Leonor Fini. Mr. Petit, himself, will supervise this production.

Alicia Alonso will make her debut as choreographer with Ensayo Sinfonico (Symphonic Essay) to Brahms' Variations on a Theme by Haydn, and Enrique Martinez is creating a new Pas de Deux for Alonso and Youskevitch. Carmelita Maracci is also doing her first work for the company, and it will be premiered on April 17. She will use themes by Albeniz, Scarlatti, and Turina. The sets and costumes are being designed by Rico Lebrun. Miss Maracci will appear as guest artist in her own work. Jean Babilee's L'Amour et son Amour and a new production of de Mille's Rodeo with sets by Oliver Smith and costumes by Saul Bolasni are also on the agenda.

Other novelties promised are Babilee's Bluebird, alternating with Alonso and Koesun, Alonso's Giselle, and Youskevitch's debut in Tudor's Romeo and Juliet.

N. Y. City Dance Theatre Season Cancelled

The New York City Dance Theatre, which last season brought together leading exponents of the modern American dance and offered 25 works by 12 choreographers with a company of 71 dancers, will not be giving the two week season planned to open April 22. The reason, according to Morton Baum, Chairman of the Executive Committee of City Center, which presents the organization, is "the general financial stringency" being felt at the city's producing center.

Dance Film at 55th St. Playhouse

An American Dance Trilogy, titled Dance of Life, including Jose Limon's Moor's Pavane, Valerie Bettis' Desperate Heart and Humphrey's Lament, all produced, directed and filmed by Walter Strate, coupled with J. Arthur Rank's Little Ballerina, opened on Feb. 26, at the 55th Street Playhouse.

In the Trilogy, Moor's Pavane is by far the most interesting visually. In addition to color film, not used in the other sequences, a technique is applied in which the background is one mass of solid dark color with no visible line to indicate a floor. This produces some very interesting effects, not the least of which is the variation in sizes of the figures as they dance away or toward the camera.

There are many fine and imaginative moments throughout all three of the works; however, the superimposed shots used in all of the endings could have had a little more variation. Little Ballerina had some unusually talented youngsters who all aspired to be second Margot Fonteyns. The cast included Yvonne Marsh, Marion Chapman, Doreen Richards, Kay Henderson, Anita Holland, Margot Fonteyn and Martita Hunt.

Other Dance Events

Iva Kitchell, the dance satirist, was the ninth attraction in the Brooklyn Academy of Music Major Concert Series on March 6. Harvey Brown, Miss Kitchell's accompanist, was represented on the program by four of his own compositions and two arrangements. . . . Gina and her company of Hindu dancers and musicians presented Tales from the Ramayana for the young people's series at the Brooklyn Academy on March 10. . . . The Dance Circle presented Roberto Iglesias and his Ballets de España at the Kaufmann Auditorium of the YM & YWHA on Feb. 26. The program was nicely costumed, well-rehearsed and swift-moving.

Zachary Solov has been appointed chief choreographer and ballet master of the Metropolitan Opera Ballet for the 1951-52 season. Antony Tudor continues as director of the Metropolitan Opera Ballet School. The supervisory affiliation established in 1950 between Ballet Theater and the Metropolitan will not extend beyond the current season.

Sadler's Wells Ballet Premieres

The Sadler's Wells Ballet is premiering three new works in connection with the Festival of Britain. Frederick Ashton's Daphnis et Chloe will use the well-known music by Ravel, and his Tiresias has a specially commissioned new score by Constant Lambert. Harlequin in April, another commissioned work, has music by Richard Arnell and choreography by John Cranko. The company opens a 28-week tour of North America on Oct. 3.

R. K.

San Francisco Ballet Series

The San Francisco Ballet on Feb. 17 began a series of four evenings under the title Ballet Premieres. There was to be a new ballet on each program, though the novelty on the initial list was a "first" only for San Francisco. Choreographed by the company's director, Lew Christensen, in 1938 to music by Virgil Thomson with sets and costumes by Paul Cadmus, Filling Station has in 13 years little paled or aged. The soloists, Roland Vasquez, Peter Nelson, Richard Burgess, Harold Christensen, Gisella Caccialanza and Leo Duggan, were all on an artistically high level.

The program opened with William Christensen's Danza Brillante to a Mendelssohn Piano Concerto. Though not new to the repertoire, it was given a fresh, expertly fluent interpretation, with Carolyn George in the main part. The charming Lew Christensen ballet, Charade, was delightfully presented as the closing work. Its gentle humor was expressed by principals and chorus alike on stage, and was cleverly realized in the music arranged by Trude Rittman, based on American melodies. As a two-piano team, Fritz Berens and Douglas Thompson assisted the dance group expartly.

C. H.

Sergio Franco in N. Y. Recital

Sergio Franco, Mexican dancer, gave a recital in New York on Jan. 11 in the series Around the World with Dance and Song at the Museum of Natural History. Mr. Franco recently gave recitals in Spain; at his first appearance in Madrid he included his impersonation of the Zapotecan god of storms; a dance of Mayan witchcraft; a dance deriving from the sculpture on the "Temple of the Thousand Columns" at Chichen-Itza in Yucatan; and his dramatization, Almas Obscuras (Obscure Souls). Also this season he took his dance ensemble of 12 on tour across Mexico, and into Central America. Mr. Franco plans appearances in London soon.

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SILHOUETTES By MARY CRAIG

Juilliard's Travelling Jury Plan Expounded

Early in June the Travelling Jury of the Juilliard School of Music will begin its second exploratory trek, following the successful precedent established last season of hearing and screening applicant students in various sectors of the country. Instrumentalists, vocalists, conductors, within the student age group which is sufficiently flexible, are eligible to compete under the entrance requirements of the famous school for fall or spring enrollment.

A strict adherence to ethical procedure is observed. The list of auditioners is made up solely from students *applying* for Juilliard School admission, and no aspiring musician is permitted to appear and perform before the audition jury without the written consent of the current teacher or conservatory.

These and other allied regulations were recently clarified in a discussion with Mark Schubart, Dean of the Juilliard School of Music.

"Primarily, the plan of organizing sectional auditions is a matter of convenience," Mr. Schubart said. "For a student to travel a distance which may approximate 3000 miles, as many have done in the past, to enter into competition, is a hazard involving undue expense. It is also emotionally disrupting."

This is easily understandable. Much hangs upon success or failure; much is involved in the "back home" reaction to audition results. And perhaps there is the added burden of incurred debt in financing the New York attempt. The young sensitive musician is apt to carry into the contest a certain handicap, a heavier-than-necessary responsibility plus a natural fear aggravated by stress.

MARK A. SCHUBART, Dean of the Juilliard School of Music.

System in Operation

Under the new project the contestant travels on the average a distance of 45 miles. He thus competes in his own neighborhood, not among strangers. Often the teacher comes too; and in every instance a written report of the examination is given for future guidance. Advisory counsel is available and with this the knowledgeable direction of the examining committee. To a great extent, the anxiety of a single opportunity and the strain of a long journey into strange territory, frequently alone, which might daunt even the most gifted or courageous, is eliminated.

When a contestant is accepted on his or her home ground, a great deal of time is saved. The date for school entrance is set without delay; schedules can be suggested and compiled, and with a definite educational plan in view, the student is readied for his Juilliard sojourn and his particularized courses very quickly.

"It is a big project, but we believe it to be of great importance, both to the School and to the student." Dean Schubart continued. "It is of educational value to the faculty and staff members who constitute the jury. We contact the communities, learn to know the people and the music problems. It gives us an opportunity also to assay the music standards, which we have found in many far distant districts to be on as high a level as, if not higher, than in some metropolitan areas."

Mr. Schubart indicated that everyone concerned with the project had been impressed by the musicianship and talent presented; equally so with the meritorious aspects of the undertaking. He said that, in his opinion, results were not yet conclusive, that the Travelling Jury should operate over a longer period of time in order to appraise its comprehensive worth.

The Juilliard Travelling Jury goes by invitation to points strategically chosen from a submitted list. This year, June 4 through 18, the schedule includes Chicago, San Francisco, Los Angeles, Dallas, St. Louis and Atlanta.

AATS Issues Two Documents

The American Academy of Teachers of Singing, Leon Carson, chairman, has made an important contribution to the sacred music field through the release of a new document entitled The Sacred Oratorio. Its content is based on the principles of assisting young singers at the beginning of their preparation, through channels of practical advice, suggestion, and encouragement to both student and teacher. It is the Academy's hope that a more generally consistent and comprehensive training during the early stages of preparation may lead to an increasingly higher artistic level of performance. The publication also contains a valuable representative list of oratorios and a reference schedule of principal oratorio recitatives, arias, duets, trios and quartets. It is published by Theo. Presser Co., Bryn Mawr, Pa.

The second new pronouncement, Ethics

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in the Field of the Teaching of Singing, is a timely and much needed statement of facts relating to the practical application of professional ethics in the field of vocal teaching, and serves as a model of professional conduct. Its main divisions include what the American Academy believes should be the proper professional relations between vocal teacher and student, between teacher of singing and collaborating associates, between teacher, student and manager and/or agent, and between vocal teacher and the public. This important statement of Academy belief should be studied carefully by all those engaged in the voice teaching and conjunctive fields of endeavor. Copies of the pronouncement may be had on application to Harold C. Luckstone, secretary, American Academy of Teachers of Singing, 17 East 96th Street, New York 28, N. Y.

NEWS IN BRIEF

Alfredo Antonini appeared as guest conductor with the Toronto Symphony Orchestra on Feb. 9, and on Feb. 21 directed a symphony orchestra for St. John's University at the Brooklyn Academy of Music. Licia Albanese was the soloist with an assisting chorus of 300 voices.

René Rateau, first flutist of the Chicago Symphony Orchestra, has resigned and will be alternate first flutist with the Orchestre National in Paris, beginning in September.

Eleazar De Carvalho opened his season in Rio di Janeiro with his orchestra, the Orquestra Sinfonica Brasileira on March 12. The young conductor will return to North America for his annual summer engagements at Tanglewood and during the Berkshire Music Festival.

Joan Holley, youthful pianist who concertized extensively in the eastern and southeastern United States and in France last year, was heard in recital at Music Hall, Tallahassee, Fla., and at the Birmingham (Ala.) College of Music. During the past season Miss Holley has been engaged in study under Ernst von Dohnanyi and will appear in Town Hall on March 27.

Dusolina Giannini, soprano, heard with the New York City Opera Company in its first season in 1944, is returning for its Spring series this year. She will be heard as Carmen, Santuzza and for the first time as Amneris, singing the last-named role on April 6.

David Smith was soloist in the Beethoven Fourth Piano Concerto on Feb. 28 with the Charlotte (N. C.) Symphony under James Christian Pfohl.

Dr. Martin G. Dumler's String Quartet, op. 47, was heard over WNYC on Feb. 19, played by the Mannucci String Quartet during the American Music Festival.

Mary Bothwell, soprano, gave a special broadcast from Washington on March 1 over the continental FM network.

William Warfield, American baritone, has joined the list of artists under the management of Andre Mertens of the Mertens and Parmelee division of Columbia Artists Management, Inc. Larney Goodkind continues as Warfield's personal representative.

Alice Howland, mezzo-soprano, has been engaged for the Glyndebourne Festival this summer to sing Dorabella in Mozart's Cosi Fan Tutte.

Summer engagements for Anna Maria Alberghetti include appearances in July at the Lewisohn Stadium, New York, and Robin Hood Dell, Philadelphia. Miss Alberghetti has completed a picture with Bing Crosby for Paramount and is now singing in concert and on radio and television.

Mary Curtis, American soprano, has been engaged by the Egyptian Government for that government's sponsored opera season, along with artists of La Scala of Milan. Miss Curtis is said to be the first American signed.

During the Easter season, the Concert Hall Society will release a 12"-LP disc made by the Trapp Family Singers and entitled Sacred Music Around the Church Year. A second record is scheduled to follow, titled At Home with the Trapp Family Singers, and offering excerpts of the types of choral and instrumental music featured on the Trapps' concert programs.

Ellen Faull, soprano of the New York City Opera, was heard again as soloist on the Sylvan Levin Opera Broadcast, March 4, over MBS.

Eva De Luca, soprano, now in Italy, sang in a recent special performance with Beniamino Gigli.

Compositions by Mana-Zucca were included in two recitals in Miami last month by Joan Radley, cellist; Frederick Neumann, violinist; Nada Foster, soprano, and Florence Kutzen, pianist. The numbers were Ah Love, Will You Remember, Behold! 'tis Dawn, I Could Not Love This World, Thy Will Be Done, and Je Voudrais Oublier. On Feb. 17 a program of Mana-Zucca compositions was given by pupils of Frances Tarboux.

Anna Sokolow and company are presenting a dance dramatization of The Dybbuk, with music composed and conducted by Siegfried Landau, on March 11, 18 and 25 at the Weidman Studio Theater.

Gustave L. Becker played the Chopin Polonaise in A flat on Feb. 24 before the Concert Pianists League.

Gyorgy Sandor, pianist, has been engaged for the London Festival of the Arts, part of this summer's Festival of Britain, to play with the London Symphony Orchestra under Richard Austin on May 15.

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MARCH 15, 1951

Harold Bauer Passes in Miami At the Age of 77 Years

Harold Bauer, 77, eminent pianist, died in Jackson Memorial Hospital, Miami, Fla., on March 12. He had been ill for two months, suffering from a heart condition. One of the most scholarly and genial keyboard artists of his generation, Dr. Bauer was known internationally and had been prominent in the American musical world. He was president of the Beethoven Association for many years.

Born near London, England, he first appeared as a violinist at the age of nine, having studied this instrument with his father and with Adolph Pollitzer. He played as a violinist for a decade in public. Then in 1892 Paderewski persuaded him to turn to the piano, and he went to Paris and studied with this master for a year. After making his

HAROLD BAUER with a group of his pupils at the Manhattan School of Music.

Paris debut in 1893, he undertook a tour of Russia, and appeared elsewhere in Europe and South America. Among his appearances were those in a trio including Jacques Thibaud and Pablo Casals in London and Paris. His American debut was made with the Boston Symphony in 1900, playing the Brahms Concerto in D minor. He spent most of his time in Paris before World War I, where he also became known as a teacher. In 1917 he settled in New York, in 1919 founding the Beethoven Association, which he headed until its disbandment (1938); its concerts were given by eminent artists, and some of the proceeds of these went to maintain a club headquarters and to publish Thayer's monumental biography of Beethoven. He became an American citizen a few years after his arrival.

Organized Manhattan School

Dr. Bauer assisted in organizing the Manhattan School of Music, and with Janet D. Schenck long headed its piano department. He was for years a member of the musicians' committee of the Carnegie Corporation, which judged applicants for grants, and was the first musician invited by the corporation to give recitals of interest to colleges, and to be consultant in its arts program for the Association of American Colleges.

Dr. Bauer served on the staffs of the Julius Hartt School of Music, Hartford, Conn., and the music departments of Miami, Louisiana State and Trinity Universities, the last at San Antonio. He retired from concert work in 1942 and six years later from most of his school activities. Lawrence College, Appleton, Wis., conferred an honorary Mus. D. on him. He also had been decorated as a Knight of the French Legion of Honor.

Among his publications were a book of memoirs and an edition of the works of Schumann. In his performances, he was especially notable for limpid tone and stylistic grasp, being considered particularly eloquent in works of Beethoven, Brahms, Schumann, though he also gave prominence to the music of Franck, Debussy and Ravel in his programs. His first wife, the former Marie Knapp, whom he wedded in 1906, died in 1940. Surviving is his second wife, the former Wynne Pyle, concert pianist, and his two sisters in England.

Price "Freeze" Creates School Tuitions Tangle

WASHINGTON.—Application of the price "freeze" to school and college tuitions stirred up a row between educators and Government price control officials. The schoolmen have protested to the Office of Price Stabilization that many regional price offices are refusing to permit tuition and fee increases planned by many schools and colleges for next fall. The ban, if insisted on, will work a serious hardship on such institutions, spokesmen assert. The United States Office of Education and the National Education Association both made representations to OPS on the question after receiving a barrage of telegrams and phone calls from all parts of the country. There was no such "freeze" in World War II.

OPS officials said, before any decision is made, the agency's legal staff must decide whether educational institutions are entitled to exemption from control under the "professional" category in the price control law. They indicated doubt that this statutory exemption is applicable. If it is not, then OPS must decided whether to exempt schools as a matter of policy.

Price Stabilizer Michael DiSalle, informed of the dispute, indicated a less than encouraging attitude toward the educational viewpoint, stating: "It's just possible there are two sides to the question."

An NEA spokesman said after a conference with OPS officials that he hoped for a decision soon. He said he is advising schools, meanwhile, to send out their catalogues with tuitions as decided on. Price officials indicated some division between public and private or profit and non-profit schools might be made in any ruling permitting exemption.

JAMES G. DEANE.

Hilsberg Quits as Concertmaster

PHILADELPHIA.—After 25 years, Alexander Hilsberg, associate conductor and concertmaster of the Philadelphia Orchestra, has resigned as concertmaster in order to devote his time entirely to conducting. He will function as concertmaster until the end of the present season. Next year he will continue as associate conductor of the Philadelphians, directing a number of their regular concerts, and five Children's Concerts. Orville H. Bullitt, president of the Orchestra Association, announced that the request was granted "with deepest regret" because of Mr. Hilsberg's "outstanding services."

Harrison for Oklahoma Symphony

OKLAHOMA CITY, OKLA.—Guy Fraser Harrison has been appointed conductor of the Oklahoma City Symphony for 1951-52, according to announcement by the orchestra's board of directors. Mr. Harrison succeeds Victor Alessandro, who recently accepted the conductorship of the San Antonio Symphony. Mr. Harrison now holds joint posts as director of the Rochester Civic Orchestra and associate conductor of the Rochester Philharmonic Orchestra. He will take up his new duties at the end of the present season.

Wins Rome Academy Award

Frank Wigglesworth, Jr., of New York, was awarded a fellowship in musical composition by the American Academy in Rome, the year's stipend beginning next Oct. 1.

National Music League Auditions

The National Music League, non-profit concert management, will hold auditions for violinists, cellists, pianists and singers who are under 30 years of age, American citizens, and who have had no previous commercial management. Veterans will be given the benefit of service years. Birth certificates must be presented with applications. Auditions will be held in the third week of April. Applications may be obtained at the office of the league, 130 W. 56th Street, and must be returned by March 30.

The league will present an evening of music, manuscript exhibition and reception on May 9 at the Astor Gallery of the Hotel Waldorf Astoria. Elisabeth Schumann, Rudolf Serkin and Dr. Carleton Sprague Smith will appear. Proceeds are for the expansion of the organization.

Israel Philharmonic Conductors

The Israel Philharmonic, completing its American tour on March 20, will give five concerts in the Scandinavian countries, and then return to its own land on April 2 for its spring season beginning April 8. Paul Paray will conduct in Israel in May, and Erich Leinsdorf, conductor of the Rochester Symphony, in June. In 1951-52, the conductors will be Serge Koussevitzky, Vladimir Golschman and Issay Dobrowen, and the soloists will include Jascha Heifetz, Arthur Rubinstein, Gregor Piatigorsky, Isaac Stern and William Kapell.

Copland in Harvard Poetry Post

CAMBRIDGE, MASS. — Aaron Copland, American composer, has been appointed Charles Eliot Norton Professor of Poetry at Harvard University for the 1951-52 academic year. Among earlier holders of the chair were Paul Hindemith and Igor Stravinsky, composers. Mr. Copland is now in Rome as composer-in-residence at the American Academy there. He won the Pulitzer Prize in 1945 and the Rome Academy Award in 1949.

Gino Bechi to Make U. S. Bow

Gino Bechi, baritone of La Scala, Milan, will be introduced to America on May 8 in a special performance of the Barber of Seville at Carnegie Hall. Performances will follow in Philadelphia, Pittsburgh, Detroit, Newark, Boston, Hartford, New Haven, Havana, and in cities of Mexico and Central America. Mr. Bechi is known in this country through appearances in pictures and through H. M. V. Records.

Vronsky and Babin in Israel

The duo-pianists Vronsky and Babin, completing their five months coast to coast season in the United States, Canada and Cuba, have left for their second tour of Israel, which begins on March 8 in Jerusalem. Vronsky and Babin then go to Holland, Italy and England. Returning to the United States in June, they will teach at the Summer Festival at Aspen, Colo. In August the artists go to South America.

Gerald Smith in Recitals

Gerald Smith, baritone, recently completed eight recitals with the Cavallaires Quartet in Nachitoches and Winsboro, La., and Pascagola, Hazelhurst, Newton, Canton, Kosciusko and Starkville, Miss. Mr. Smith is a member of the voice faculty of Northwestern University, where he will give a recital on April 1.

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Kubelik Returns to Chicago

By René Devries and Dosha Dowdy

CHICAGO.—Rafael Kubelik received a hearty welcome when he returned to his podium after a seven weeks' holiday in California. Mr. Kubelik brought fresh programming to his concerts of Feb. 22 and 23, as is his custom, and a soloist new to us, Suzanne Danco, distinguished Belgian lyric soprano. First performances at these concerts were Bach's Overture (Suite) No. 1 in C major, enchanting in spirit, and given an authentic reading; and Roussel's Third Symphony—elegant, witty, and well flavored with French folksong, but performed too heavily, we felt. Mme. Danco makes her strongest appeal by the beauty of her voice, and her impeccable interpretation. She introduced herself in the aria, Per Pietà, Ben Mio from Mozart's Così fan Tutte, as a refined singer, steeped in Mozartian tradition. Later the artist was heard in Three Poems for Voice and Orchestra from Ravel's Shéhérazade, in which she won added laurels.

At the following pair of concerts Mr. Kubelik paid tribute to the birthday of Chicago's distinguished composer, John Alden Carpenter (Feb. 28, 1876), and honored that of Smetana (March 2, 1824). The program listed Carpenter's Skyscrapers (repeated from the previous Tuesday concert, which also included the composer's Suite from The Birthday of the Infanta); and Smetana's symphonic poem, From Bohemia's Meadows and Forests. Kubelik caught the full spirit of Skyscrapers, and read with equally keen understanding Barber's Overture to The School for Scandal.

Brahms' Piano Concerto No. 1 in D minor comprised the program's latter half, with Solomon as soloist. The pianist's interpretation of the Brahms is a noble one—heroic without bombast, beautifully sensitive playing without sentimentality—in all, a memorable performance despite this great artist's being provided with a piano not in top form.

Robert Shaw Chorale Impresses

It was not surprising that the Robert Shaw Chorale filled Orchestra Hall to its rafters, Feb. 26, when presented for the third consecutive year by the Roosevelt College School of Music, for this distinctive group under its gifted director, made music of high order. Mozart's Requiem Mass in D minor was given a beautiful performance, completely befitting this great work. Performances of Brahms' Liebeslieder Waltzes (op. 52, Nos. 8-16), Trois Chansons, with words and music by Ravel, and excerpts from Gershwin's Porgy and Bess also demonstrated the ensemble's versatility, expert training and artistry.

Budapest Quartet Draws Capacity

The Budapest String Quartet, at its full artistic height, played concerts on two successive evenings (Feb. 24 and 25) to capacity audiences in Fullerton Hall, under the concert management of Howard R. Will. Distinguished performances were given to quartets of Beethoven (op. 18, No. 2, and op. 130); Bartok (op. 17, No. 2); Schubert ("Death and the Maiden"); Prokofieff (op. 92, No. 2) and Mozart (K. 465).

HANDCLASP . . . Paul Stassevitch, r., conductor, and David B. Itkin, producer, exchange felicitations following a performance of Stravinsky's L'Histoire du Soldat at Goodman Memorial Theater in association with De Paul University School of Music.

French Chamber Music Program

One of the most enjoyable concerts of the season was heard by a large audience in Fullerton Hall, Feb. 21, when the Roosevelt College String Quartet presented Maurice Dumesnil, piano; Herman Clebanoff, violin; Harold Klatz, viola; Karl Fruh, cello; Alberto Salvi, harp; and René Rateau, flutist, in a chamber music program of works by Fauré and Debussy. The occasion was of particular importance for the appearances of the distinguished French pianist, Maurice Dumesnil, in Fauré's Quartet No. 1 for piano, violin, viola and cello; and in Debussy Sonatas—No. 3 for violin and piano (1916-17), and No. 1 for cello and piano (1915); and of the noted harpist, Alberto Salvi, heard in Debussy's Sonata for flute, harp and viola (1916). They, together with Mr. Clebanoff, René Rateau, first flutist of the Chicago Symphony, Mr. Klatz and Karl Fruh, brought their seasoned artistry to authentic readings of beautiful works too rarely heard.

Chicago Composers' Program

Sigma Alpha Iota-Gamma Chapter of the American Conservatory of Music presented five young Chicago composers in a program of New Music, under the direction of Leo Sowerby, in Kimball Hall, Feb. 27. The large and interested audience heard works of Alfred Fissinger—Sonata for Violin and Piano; Edwin Fissinger—Four Songs for Soprano; Milan Kaderavek—Sonata for Violoncello and Piano; Robert Kreutz—Trio for Violin, Violoncello and Piano; and Robert Stewart—Four Piano Solos. Performers were Nancy Carr, soprano; Henry Coretz and Eric Alenius, violins; Volker Marschall, violoncello; and Eloise Matthies, Ella Fissinger, and Merril Jackson, pianists.

Illinois Federation Sponsors Music Camp

The second session of Mellody Music Camp, sponsored by the Illinois Federation of Music Clubs, will be held Aug. 1-28 in Lake Forest on the Lake Forest

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Academy grounds (formerly the Mellody Farm estate of Ogden Armour), near Chicago. Grant Fletcher is musical director of the camp. Intensive musical activity will be combined with recreation during the four-week period. There will be instruction in Orchestra, Choir, Music Theory, Piano Ensemble, Appreciation, Choral Speech, Stage Technic, Opera Workshop and Chamber Music, in addition to which private lessons will be available. Musically qualified students of high school through college age are eligible to apply. Selections of students will be made from all applications received prior to May 24, 1951. Further information may be had from Mellody Music Camp, Inc., 115 S. Wabash Ave., Chicago 3, Ill.

De Young Heads Voice Faculty

Richard De Young, member of the vocal faculty of De Paul University School of Music since 1948, has been recently appointed Chairman of the Vocal Department. De Young, one of the founders of the National Association of Teachers of Singing, is also a founder and the first president of the Chicago Singing Teachers Guild, and a member of the American Academy of Teachers of Singing. He has many students holding important positions as voice instructors in colleges and schools of music throughout the country, and a number, who have been heard in grand opera, concert, musical comedy, and in recital, over a period of many years. In addition to private voice teaching, Mr. De Young conducted classes in vocal pedagogy.

Harold Eisberg's Engagements

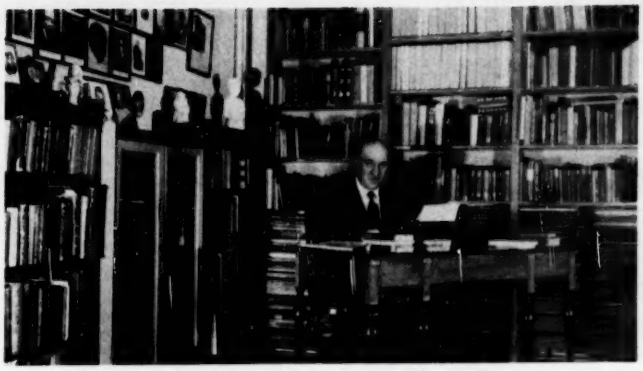
Harold Eisberg, gifted accompanist and voice coach, recently appeared as recital accompanist for Martial Singher, at Ripon College in Wisconsin; for Donald Gramm in Columbus and Pittsburgh; and will be accompanist for Raya Garbousova in her Detroit recital, March 29. Mr. Eisberg is studio accompanist for Martial Singher in his Chicago studios at the Metropolitan School of Music, and will go with Mr. Singher to Aspen, Colorado, this summer as studio and recital accompanist. Other artists for whom Eisberg has played recitals include Jennie Tourel, Leonard Sorkin, and others.

School News

The American Conservatory Symphony Orchestra, Irwin Fischer, conductor, presented a concert in Thorne Hall, Friday evening, March 9. The program listed Beethoven's Coriolanus Overture, conducted by Russel Stepan; Giocoso in 5/4 Time by Shields-Moffat, transcribed by Stella Roberts of the school faculty; and works by Marie Therese von Paradis, Mozart, Quincy Porter, Kodaly, Milan Kaderavek and Rimsky-Korsakoff.

Important music events scheduled by Bradley University's School of Music within the month include a faculty recital by Betty Kellogg, mezzo-soprano, and Howard D. Kellogg, Jr., tenor; Sigma Alpha Iota Musicale by Beta Gamma Chapter; Phi Mu Alpha recital of American Music; Bradley Star Course concerts given by Gladys Swarthout (March 5), and by Mia Slavenska and her Ballet Variante.

The Roosevelt College School of Music, in addition to its schedule of concerts and recitals during March, presented through its Opera Workshop, two performances of Gianni Schicchi.



JACOB EISENBERG IN A CORNER OF HIS LIBRARY.

Teaching Methods Should Follow Nature's Laws

Any process designed by man works best when it functions in accordance with natural laws. The first task, therefore, in outlining the simplest course to an objective, is to discover these procedures which work in accordance with nature.

Jacob Eisenberg has applied this principle to piano pedagogy. He has made extensive researches into the physiology of nerves and muscles in performance and interpretation, and his conclusions present an explanation of the easier communication involved in teaching the highly talented, and how the less gifted may, by a more judicious method of practise, attain a comparable degree of efficiency. Charted and diagrammed are his elucidations of the paths of nerve impulses from eye to brain to fingers, straight and direct in the case of the lucky individual naturally endowed; more painstaking and slow with his less fortunate brothers. The effective sort of routine, this educator maintains, will make the process smooth and easy.

Famous Folk in Tribute

The walls of Mr. Eisenberg's studio, in his home in North Bergen, N. J., are lined with autographed pictures of many of the musical great of the past quarter century. Mischa Elman's bears the inscription, "To Jacob Eisenberg in admiration for his ability to be able to know the artist better than the artist knows himself." It was written after the publication of an interview which Mr. Eisenberg took with the violinist.

The dedication on Wilhelm Bachaus's likeness carries a story with it. Mr. Eisenberg recounts that he asked Bachaus for his opinion of the then newly published book. Weight and Relaxation in Piano Playing, which carried the Eisenberg byline. Bachaus replied that he would not answer until he had taught a year on the faculty of the Curtis Institute of Music. At the end of that time, he sent his photograph, on which was written, "To Jacob Eisenberg, in recognition of his splendid research work."

Author of Many Volumes

Besides teaching and lecturing, Mr. Eisenberg is now writing a book entitled The Romance of the Piano, tracing the evolution of keyboard instruments from the earliest evidence in legend and mythology, into written history, and to present stages of advancement. His previously published works include Weight and Relaxation in Piano Playing, already mentioned, Natural Technics in Piano Mastery, The New Hanon, and other volumes. Broadcast Music has brought out in their Whole World Series a compilation of standard works, edited and with annotated texts by Mr. Eisenberg entitled The Pianist.

Asked by the interviewer for his method of compressing all this work into twenty-four hours, Mr. Eisenberg replied that he makes every minute count and that the small hours of the morning somehow are conducive to creative effort. They serve to round off his brimming schedule devoted to study, teaching, writing and editing keyboard scores, ancient and modern.

Chavez to Return as Conductor

The Orquesta Sinfonica Nacional of Mexico has announced two series of concerts in the Palace of Fine Arts, each lasting six weeks. The first was to open on March 9 and the second will take place in July and August. Carlos Chavez (reappearing in Mexico for the first time in three years) will function as guest conductor for five pairs in the first series, with Leonard Bernstein conducting the remaining pair. Claudio Arrau will play Mr. Chavez's Concerto for Piano and Orchestra on March 30 and April 1. Nathan Milstein will be heard in the Beethoven Concerto, April 20 and 22. Bernstein will appear as both conductor and soloist in the Beethoven C major Concerto on April 13 and 15.

In the second series, Igor Stravinsky and Heitor Villa-Lobos will direct the orchestra in two programs of their works. Mr. Chavez will also lead two pairs, and Jose Pablo Moncayo another.

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NEW YORK CONCERTS

(*Continued from page* 12)

for greater differentiations of mood. Not so successful was Schumann's Carnaval; while sensitively played, it lacked the sparkle and *joie de vivre* necessary for its full realization. Coulthard's Sonata is a thoroughly pleasant piece, written for the most part in a conservative idiom which leans toward impressionism, and was well received by the audience. C. A. B.

Robert Casadesus, Feb. 27, E.—It was characteristic that Robert Casadesus, one of the greatest keyboard artists before the public, opened his recital with Schubert's Laendler, op. 171. In their utter simplicity they ask for the touch of a master, and the consummate musicianship of a kindred spirit, in order to be authentically projected. In Mr. Casadesus' hands the little gems proved their entrancing charm. Beethoven's "Appassionata" Sonata was played with rare understanding. Not only did the artist bring out the passionate quality of the first and last movements, but in the second his interpretation was of a heartwarming simplicity which made the section sound like a song. Schumann's Kreisleriana was traversed with much technical bravura, and with deep romantic feeling in the slower parts. The second half was devoted to Ravel's Valses nobles et Sentimentales and Alborada del Gracioso, in the interpretation of which Mr. Casadesus has hardly a peer. No wonder that his large audience insisted on encores. H. W. L.

George Ricci, Feb. 28, E.—With the able collaboration at the piano of Leopold Mittman, Mr. Ricci revealed fine musicianship and technical command of his contralto-toned instrument, plus graceful bowing. His tone is full, smooth and eloquent. The solid program began with what was announced as the first New York performance of the Concerto in C minor by J. C. Bach, a tri-movement opus far removed in form, style and melodic content from the contrapuntal manner of Sebastian Bach. Cellist and pianist provided a brilliant display of team work, infused with interpretative insight and polished playing. Other works were the Sonata, op. 6, of Samuel Barber; Suite in G minor (for cello alone), J. S. Bach; Rondo, Dvorak; and Rhapsodie, Bartok. Several encores were performed. H. I. B.

Elsie Madsen, March 2, E.—Accompanied by fifty members of the New York Philharmonic-Symphony under Mario Cortez' capable direction, the 21-year-old American pianist disclosed considerable fleetness and dexterity in the Liszt E flat Concerto and Franck's Symphonic Variations. She brought the requisite sheen to some treble passages in the Liszt, but resonance and accuracy were not always present in the difficult chords and runs of the corner movements. The Franck Variations generally went smoothly, though their inherent mysticism and color were mainly suggested by the orchestra.

Other works, conducted with general lucidity and spirit by Mr. Cortez, included Paul White's Four Miniatures. Mozart's Symphony No. 40 in G minor required more poignancy and strength, especially in the Finale. The first performance of Maria Grever's Angelus revealed a frankly post-Romantic work, luxuriously orchestrated, and sweet and rich rather than prayerful. E. B.

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Jane Carlson, March 4, 5:30 p.m.—The Toccata in G of Bach, with its arresting carillon effects in the opening movement, opened a fine program whose second half featured the complete Ludus Tonalis of Hindemith, played with great insight, lovely tone, and brilliant technical address by this excellent pianist. She was less successful with the early Beethoven Sonata in C, op. 2, No. 3; some tempi could be questioned, and the profundity under the classic facade of this work seemed to escape her. But it was the Hindemith sequence that rightly received the most attention; surely this artist deserves commendation for such a perceptive presentation of a fascinating series. E. S. B.

TOWN HALL

Ralph Pierce, Feb. 22, A.—Mr. Pierce was heard in his fourth Town Hall recital, an interesting and exacting program which featured Five Piano Pieces (op. 23) of Schoenberg, included at the composer's suggestion, and works of Handel, Mozart, Debussy, and Liszt. Throughout the recital, Mr. Pierce was the highly competent pianist he has shown himself to be at his other New York recitals. He has a sure technique, and there are power and vitality in his playing, musicianship and intelligence. While he did not fully plumb the depths of the near-fathomless Schubert C minor Sonata (posth.), which requires a prodigious effort from any pianist, he brought to the work stylistic elegance, and his interpretation was rewarding musically. The Schoenberg pieces were deftly set forth structurally and clearly articulated. While there was an occasional tendency to over-pedal in three Debussy preludes, and in a Handel Prelude and Air in B Flat, the pianist showed that he could play cleanly in a Scarlatti Sonata, which served as his first encore. D. T.

Hilde Somer, Feb. 23, E.—The pianist's recital, her first here in several years, was a benefit for Welcome House, a home in Bucks County, Pa., for Eurasian children. Miss Somer programmed the Bach Toccata in D, Schubert's Sonata in A minor, op. 143, No. 5, a Brahms group, Excursions Nos. 1 and 3 by Samuel Barber, and Ravel, Chopin and Liszt numbers. She played with brilliance, her performances being the articulation of a strong musical personality. Sometimes this effect was over-emphasized, but on the whole Miss Somer provided an evening of artistic enjoyment. M. L. S.

Maryla Jonas, Feb. 24, A.—The Polish pianist presented an all-Chopin program as her share of a Leo Tolstoy Memorial Concert, at which Alexandra L. Tolstoy, daughter of the novelist, spoke on Souvenirs of My Father. Miss Jonas' playing represented her very best. Clear contours and emotional intensity and veracity were combined to give each work an individual expressiveness. Drama, adventure, and fantasy blended in the C sharp minor Polonaise, op. 26, No. 1. Exquisite and seemingly infinite gradations of softness and tenderness colored a spacious reading of the Berceuse. Two hackneyed Waltzes (the lively G flat major and melancholy B minor) sounded fresh, and more significant than ever. Rounded, songful, and touching interpretations of two Mazurkas and the posthumous C sharp minor Nocturne closed the recital. E. B.

Maria Kurenko, Feb. 25, A.—This recital, vocally and interpretatively, was a delight to the connoisseur of sing-

ing. A greater part of the unusually interesting program consisted of unfamiliar songs by noted Russian composers, sung with sensitive understanding, imagination and musical adroitness. A finely balanced sense of style and refinement characterized her singing of arias of Handel and Rameau, four selections from Debussy's Fêtes Galantes and unhackneyed songs of Moussorgsky, Rachmaninoff, and Stravinsky. The delicate luster and graceful inflection of her voice conveyed admirably the ethereal quality of the Debussy pieces, particularly Fantoches and En Sourdine. Rachmaninoff's Six Songs, op. 38, although sung with a full measure of expression and evocative artistry, seemed—except for a few impassioned or poetic moments—more interesting in their piano parts than their vocal lines. Two Stravinsky songs, Spring, and A Song of the Dew, carried less conviction than his frequently gay and tantalizing Three Stories for Children. The six sections of Moussorgsky's moody cycle, Without Sunlight, included characteristic melody in By the Water, and elsewhere foreshadowed Debussy in certain harmonies and declamatory phrases. Robert Hufstader was an artistic and proficient accompanist. D. T.

New Friends of Music, Feb. 25, 5:30 p.m.—The New Friends of Music series came to an end with a program presenting as its opening work Henri Temianka and Nikita Magaloff in Bach's B minor Sonata for violin and piano. Then the two artists joined by the cellist Adolphe Frezin played Haydn's Trio No. 2 in F sharp minor. The Paganini Quartet (Henri Temianka, Gustave Rosseels, violins; Charles Foidart, viola, and Adolph Frezin, cello) closed the concert with Ernest Bloch's Second String Quartet. The readings were on a high level during the whole afternoon. The choice of Bloch's work was a fitting commemoration of the composer's 70th anniversary. This year's series of the New Friends again proved the importance of the contribution this organization makes to the musical life of the city. H. W. L.

Raya Garbousova, Feb. 25, E.—A long program featured first performances of the Sonata in C, op. 119, of Prokofieff and the Rapsodia Notturna, op. 66, of Karol Rathaus, the latter dedicated to the artist, and also included works of Vivaldi, Beethoven, Fauré, and Von Weber. Entirely unnecessary was the cellist's nineteenth-century rhapsodizing of the Vivaldi; she made amends with fine readings of the premiered works, of which the tightly and knowingly written Rathaus piece demonstrated far greater originality and spontaneity—melodic, rhythmic, and textural—than the Prokofieff Sonata, this last largely an unhappy reminder of this composer's past tours de force in satire and romance. The occasional tendency of David Stimer to engulf Miss Garbousova's playing in excess piano sound may be forgiven in terms of his brilliant and purposeful work throughout most of the evening. E. S. B.

Bernard Greenhouse, Feb. 26, E.—An Adagio and Allegro of Schumann opened an enjoyable evening, which also included the Bach Suite No. 6 in D for unaccompanied cello, a Suite for Cello and Piano by Howard Swanson, a suite by Nin, and several short selections of Rieti. Mr. Greenhouse seemed unable to resolve the Bach suite to his own satisfaction; his apparent concern over each movement as he played it interfered with both spontaneity and impetus in the statement, resulting in an interesting but uneven total. The Swanson Suite, heard in first performance, showed the considerable rhythmic inventiveness and lyric talent of this gifted composer, and was enthusiastically received. The sensitive piano support of Anthony Makas was coordinated to point of perfection with the cellist. E. S. B.

Robert Schrade, Feb. 27, E.—Ability in shaping and tinting certain short pieces by different composers was shown by the talented pianist. His readings of five Prokofieff Visions Fugitives had sparkle and imagination. There were charm and taste, if not absolute exactness of detail, in his treatment of lesser eighteenth century music, such as Telemann's Fantasy No. 12 in B flat, Dussek's Les Adieux, and Haydn's D major Rondo. To Etudes by Chopin (op. 25, Nos. 1 and 10) and Scriabine (op. 8, No. 12 and op. 42, No. 71), he gave much clarity and some poetry. But, in Schubert's Wanderer Fantasy and the Chopin F major Ballade, bravura sections were at times poorly proportioned, overpedaled and unclear, and lyrical passages, if pleasantly musical, lacked ardor. Mr. Schrade's evident and real gifts need further development. E. B.

Julius Katchen, Feb. 28, E.—Returning to his homeland after two years' absence in Europe and the Far East, during which he gave some 120 recitals and solo performances with orchestras, Mr. Katchen had chosen a substantial list which testified to his musicianship as well as his ambition. He began with Brahms' Sonata in F minor, op. 5, No. 3; stressing more the dramatic elements than the romantic characteristics his interpretation was somewhat limited in its coloristic effects, but had power of expression. Beethoven's Sonata in A flat, op 11, had a well-conceived reading, straightforward in utterance; the concluding fugue was clearly built up, with the development transparently set forth.

As a first performance Mr. Katchen played Ned Rorem's Sonata No. 2, a work which draws its most impressive features from its melodic content. The composer's sojourn in France for the past two years has left its traces on this work, which employs the formulae familiar from the French impressionists up to Poulenc. But it is effective and was played with conviction and brilliancy. With Moussorgsky's Pictures from an Exhibition, revealing his technical prowess and sense of varied colors, Mr. Katchen closed the official program successfully. Many encores were requested by a large audience. H. W. L.

Alton Jones, March 1, E.—The pianist offered the Prelude and Fugue in A flat from Book Two of Bach's Well-Tempered Clavier, three pieces by Brahms, the Sonata in E flat, op. 81A of Beethoven, three preludes of Kent Kennan, the Sonata in F sharp minor, op. 11, No. 1, of Schumann, and works by Bartok, Schebalin, Chopin and Liszt. Mr. Jones is to be commended for offering us the interesting Schebalin Canzona and the attractive Kennan preludes, as well as for putting together a generally rewarding program. The pianist's performances show intellect and devotion, considerable penetration. Qualities of pure feeling, while not lacking, are kept in bounds, limited perhaps too severely by taste and style; more light and color would add to the excellence of this sincere musician. The Beethoven work, set forth with clarity and interest, was the evening's highlight. D. B.

Gerald Tracy, March 2, E.—After an absence of five years Mr. Tracy presented a varied and exacting list of piano works that embraced Bach's French Suite in E major, Schumann's Davidsbündlertänze, Stravinsky's Sonata, Debussy's Ondine, La Terrasse des Audiences du Clair de Lune and Feux d'Artifice, Liszt's Sonnet in E major, No. 104, and Valse Oubliée, Chopin's Scherzo in C sharp minor, op. 39. An appreciative audience listened to the pianist, who possess refined taste, style and sterling musicianship. H. I. B.

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

Toba Brill, March 3, A.—Performing representative works of Bach, Mozart, Schubert, Chopin and Fauré, the New York pianist again evinced the keyboard certainty and musical talent already manifest at her recital debut in 1945 at the age of 14. Despite a sometimes hard tone, her reading of the Schubert "Wanderer" Fantasy, up to the Finale, was noteworthy for momentum and good construction, and, particularly in the Adagio, for fine balance between melody and accompaniment. The Bach Aria and Variations in Italian Style sounded straightforward and unduly impersonal. Little nuance or color enlivened the fragile Fauré Nocturne, op. 36, No. 4. Many of the 24 Chopin Preludes were overpedaled and read with little delicacy, imagination, or necessary rubati. Sometimes, as in Nos. 3, 16, and 24, loud left hand parts obscured the treble. Yet the melodic curve of No. 19 and pleasant tone of No. 23 indicated sensibility, as did the congenial final pages of the Mozart D minor Fantasy (K. 397). E. B.

Edna Ricks, March 4, 5:30 p.m.—The mezzo-soprano revealed a voice of beauty and warmth in a program including the O don Fatale aria from Verdi's Don Carlos, and arias by Thomas, Purcell and Saint-Saens, songs in Italian, German, French and English, and a final offering of spirituals. More training is indicated in voice production, and also in interpretative subtleties; but Miss Ricks has the natural endowments to be consistently a singer of interest. Sidney Raphael was at the piano. D. B.

Andres Segovia, March 4, E.—The renowned guitarist, in his only New York recital of the season, confirmed again the potent spell his art exercises over a substantial following. His program ran the gamut from pre-Bach composers, through Granados and Albeniz, all of which were portrayed with unique stylistic and technical command. D. T.

Thomas Richner, March 4, A.—The drawing power of all-Mozart was put to the test by Mr. Richner's offerng a program entirely made up of sonatas by this composer; and the box office appeal proved strong. A large audience turned out to hear this matinee, and remained to demand encores. Mr. Richner chose the sonatas C major (K. 33), C minor (K. 457), G major (K. 283), B flat major (K. 570) and D major (K. 284); an assortment representative of the composer's keyboard writing throughout his career. A pianist of discernment, flowing tone and delicate technical control, Mr. Richner was an excellent exponent. Only in the great C minor and C major scores, examples of Mozart's deepest and most mature genius, did he fall short at times of comprehensive realization. Especially marked with authentic charm was the Sonata in B flat, its serene poetry delivered with admirable finesse. The added numbers were the Fantasy in D minor and Minuet in D major. D. B.

TIMES HALL

Paul Jacobs, N. Y. debut, Feb. 21, E.—This young artist quite obviously did not strive to provide final pronouncement on the works presented; rather, he demonstrated a searching musician's mind working through sure fingers to produce statements of works such as the

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John Harms Conducts Oratorios

A recent performance of the Bergen Choral Society enlisted, l. to r., Louis Gordon, baritone; Gladys Swarthout, mezzo-soprano; John Harms, conductor; Milton Kaye, pianist, at the Plaza Theater, Englewood, N. J. Also in Englewood, Mr. Harms conducted Messiah at St. Paul's Church, with Lois Hunt, Arthur Kent, Betty Tidemann, and Brent Williams, soloists. He directed the same oratorio in Yonkers at St. Andrew's Episcopal Church, with Iona Harms, Mary Ledgerwood, Ernest McChesney and Harold Land. Rossini's Stabat Mater had two recent performances under Mr. Harms' baton—at the American Academy of Arts and Letters, New York, when he conducted the John Harms Chorus with Iona Harms, Cleo Fry, John Campbell, Donald Wheatcraft, soloists, and Dr. Henry F. Seibert, organist; and with the Bergen Society in Englewood, with the same soloists.

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pellucid Mozart Sonata in B flat (K. 570) and the powerful Sonata in A (op. posth.) of Schubert, that were at once interesting and provocative experiences. Sensitivity and sense likewise characterized Mr. Jacobs' approach to the balance of the program, which included works by Debussy, Ravel, Falla, and Stravinsky; this last composer's bouncy, ear-tickling Piano Rag Music, played with huge relish, was the special treat of an excellent evening. E. S. B.

Miltiades Siadimas, N. Y. debut, Feb. 25, E.—The young Greek violinist produced sweet and sensuous tones of modest size in works by Chausson, Sarasate, and Szymanowski. His treatment of the Chausson Poème, if overly rhapsodic, sounded fervent and not dull. Occasional rhythmic liberties and a wide vibrato proved unsuitable for Mozart's Concerto No. 5 in A. Though Beethoven's Spring Sonata (op. 24 in F) was marred at times by flat intonation, unsteady bowing, and lack of structural subtleties, good lines and phrases did occur in portions of the first two movements. Elsie Stratton accompanied at the piano. E. B.

Robert Henry, N. Y. debut, Feb. 26, E.—The pianist's program consisted of the Fantasy in C minor (K. 396) by Mozart; Beethoven's Sonata in C, op. 2, No. 3; Mendelssohn's Variations Sérieuses; a Brahms group and the Bartok Sonata (1926). Mr. Henry displayed a fine technique, a beautiful tone, and innate musicianship. The spirited reading of the Beethoven Sonata provided some of his finest playing. The performance was carefully thought out, and at no time did attention to detail detract from the overall conception of the work. The Mozart and Mendelssohn works, on the other hand, were treated too much in the same manner. Mr. Henry tended to imbue lyrical passages with sentimentality not befitting the character of the compositions. The Brahms group of three Intermezzi and the Capriccio in D minor, op. 116, No. 7, were more suited to the young pianist's temperament; but here, too, one could not help but feel that the Intermezzo in E major, No. 6, was unduly sentimentalized. The Bartok Sonata, as played by Mr. Henry, fully caught the spirit of the composer, emerged virile, restless, and vibrant. B. B.

Elizabeth Rowan, N. Y. debut, Feb. 27, E.—A distinguished, well-designed program introduced the young singer. Miss Rowan's voice is substantial, wide-ranged and has a fine, dark texture rarely heard in a soprano. Despite the obvious handicap of a cold, she revealed assets of poise, clarity of diction and understanding of varied song style which showed intelligent schooling and interesting possibilities. Excellent tonal color was displayed in the recitative and air from Handel's Solomon and in the Schubert Auflösung, plus especially lovely phrasing and nuance in the Hugo Wolf songs Das verlassene Magdlein, An eine Aeolsharfe, and Nimmersatte Liebe. French songs by Szulc, Mozart and Poulenc with two splendid groups in English completed the list. Of the latter, outstanding numbers were Rain Has Fallen, by Barber; Deems Taylor's A Song for Lovers; an excerpt from Carpenter's Gitanjali; Dougherty's Loveliest of Trees and John Duke's Capri. The soprano was ably accompanied by Arpad Sandor. M. C.

Oliver Colbentson, March 2, E.—Returning after an auspicious debut last March, the violinist offered another short, high-quality program: the Sonata in E minor for violin and continuo by Bach, the Brahms Sonata in D minor, op. 108, Stravinsky's Duo Concertante, and the Tzigane of Ravel. The artist's reading of the Bach work, for which the continuo was provided by David Wells, cellist, possessed the intensity, without the nervousness, of the Bach unaccompanied sonata done last year, and added further stylistic sagacity, strength, and purity. In addition, Stravinsky's Duo Concertante was acutely colored and briskly driven by turns, with an air at once searching and knowing, and the Brahms Sonata emerged in a fresh reading that needed only a bigger tone at times to be completely convincing. Likewise cleanly and sensitively done were Ravel's Tzigane and fine encores by Szymanowski, Paganini, and Falla. The intelligent and powerful assistance of Phyllis Rappeport was another asset to a rewarding evening. E. S. B.

Rasha Nicolaevskaya, March 4, E.—Except for four Schumann lieder, the soprano's program was predominantly Russian, stressing songs by Glinka, Tchaikovsky, Gretchaninoff, Moussorgsky and others. Miss Nicolaevskaya is an able interpreter, singing with poetic color and a fine sense of light and shade. Each number stood out in clear artistic perspective. The pianist was Misha Hoffman. D. B.

Singher in Montreal Conservatory

Martial Singher has been appointed by the Government of the Province of Quebec as head of the newly created vocal department of the Conservatory of Montreal.

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Calgary Symphony in Novelties

CALGARY, ALBERTA.—The Calgary Symphony, Clayton Hare, conductor, featured three first performances at its Feb. 12 concert in the Grand Theater here. The premiere of the Alberta Concerto in the Province of Alberta was given, performed by its composer, Minuetta Borek, a native of Alberta, who is well known in the United States; also the first North American performance of the Avalon Overture by Frank Haworth of Bermuda; and what is believed to be the introduction to this continent of The Dance of the Roosters from Maskerade by the Danish composer, Carl Nielsen. The orchestra's policy is to include a number of new works each season. They have a regular season each year of about eight concerts.

Korn Conducts Berg Concerto

Richard Korn, conductor, assembled a group of top-notch instrumentalists for his second concert of the season at the Pauline Edwards Theatre on Feb. 21. The major work presented was Alban Berg's Concerto for piano, violin and thirteen wind instruments. Walter Hautzig, pianist, and Ossy Renardy, violinist, played the solo sections with authority and conviction, although the work as a whole does not possess the emotional impact of Berg's more popular scores. Other selections on the program, all beautifully played, and well chosen, were Strauss' Serenade, op. 7, D'Indy's Chanson et Danses, and Mozart's Serenade in E flat Major, K. 375. R. K.

Greenwich Series Announced

A new series of major concerts for Greenwich, Conn., is announced by Mrs. Julian Olney who has sponsored a subscription series in Westchester County, N. Y., for the last 18 years. There will be four subscription concerts in the Pickwick Theater. The series will open on Nov. 14 with Piatigorsky. On Jan. 17 Uday Shankar will appear with his company of Hindu dancers and musicians. The other artists scheduled are Arthur Rubinstein on Feb. 27, and Marian Anderson on March 26.

Lotte Lehmann Gives Her Last Recital in Madison

Lotte Lehmann sang what she described as her "very last recital" at the Wisconsin Union Theatre in Madison, Wis., on Feb. 21. She told a capacity audience: "I close one book and open another. I look forward now to other art forms in which I can continue my creative work." The diva was given a parting bouquet from students at the University of Wisconsin. The flowers were presented by Barbara Connell, of Waukesha, Wis., student chairman of the Wisconsin Union Music Committee, which sponsored the concert.

Reuter Trio Widely Booked

Rudolph Reuter, pianist, continues active as soloist and with his Trio, whose other members are John Weicher, concertmaster of the Chicago Symphony, and Dudley Powers, its solo cellist. They played in Hancock and Marquette, Mich.; Carthage, Ill.; and for the Columbia Club in Chicago; and will be heard again in Chicago early in May. Mr. Reuter will give solo recitals in Chicago in April and July.

Isobel Walters' Appearances

Isobel Walters, soprano of concert and radio, whose repertoire includes folksongs in ten languages, appeared on Feb. 23 in Carnegie Recital Hall with Judith Berg and Felix Fidich, international character dancers. Another concert is being planned for May 6. These programs are sponsored by the Congress of Jewish Culture. Miss Walters is a pupil of Adelaide Thomas Eakin.

Charbonnel in Broadcasts

PROVIDENCE, R. I.—Avis Bliven Charbonnel is appearing in a monthly series of broadcasts (over WPTL-FM) of two-piano music; at each broadcast she is partnered at second piano by a member of the Clavier Ensemble, active here for 15 years. Mme. Charbonnel has concluded six broadcasts dedicated to Rhode Island Music and Composers.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 15. New York Philharmonic-Symphony, De Sabata conducting, Claudio Arrau, pianist, soloist, CH, E; Ruth Geiger, pianist, TH, E; Clyde Ellzey, pianist, TiH, E.

March 16. New York Philharmonic-Symphony, De Sabata conducting, Claudio Arrau, pianist, soloist, CH, A; Aurora Ragaini, pianist, TH, E; Mary Louise McKenna, soprano, TiH, E; Mary Ann Muscarella, pianist, CRH, E.

March 17. New York Philharmonic-Symphony Young People's Concert, CH, M; Boston Symphony, CH, A; Helen Noble, soprano, TH, A; Hrach Yacoubian, violinist, TH, E; Teodora Frankiewicz, soprano, TiH, E; Berengere Grant, pianist, and assisting artists, CRH, E; Annette Royak Music Circle Concert (Louis Persinger, Otto Herz, Stanley Lock, Lois Wann, Annett Royak and others), CFCH, E.

March 18. New York Philharmonic-Symphony, De Sabata conducting, Claudio Arrau, pianist, soloist, CH, A; Israeli Symphony, CH, E; Fred Thomas, baritone, TH, A; Harold Blair, baritone, TH, E; Una Hadley, pianist, TiH, A; NAACC, TiH, E; Composers Group, CFCH, 5:30 p.m.

March 19. Israeli Symphony, CH, E; Beveridge Webster, pianist, TH, E; Marie Lister, soprano, CRH, E.

March 20. Oratorio Society of New York, CH, E; Charles Rosen, pianist, TH, E.

March 21. Vatra Male Chorus, CH, E; Felicja Blumenthal, pianist, TH, E; Early Music Foundation, TH, E.

March 22. New York Philharmonic-Symphony, De Sabata conducting, CH, E; Jacob Marcus, tenor, TH, E.

March 23. New York Philharmonic-Symphony, De Sabata conducting, CH, A.

March 24. Paul Anish, pianist, CFCH, 5:30 p.m.

March 25. New York Philharmonic-Symphony, De Sabata conducting, Eileen Farrell, soprano, soloist, CH, A; Marian Anderson, contralto, CH, E; Mouson Geraldine, contralto, TH, 5:30 p.m.; New York Flute Club, CFCH, 5:30 p.m.

March 26. Jose Iturbi, pianist, CH, E; Martha Unstead, pianist, TH, E.

March 27. Kenneth Gordon, violinist, CH, E; Joan Holley, pianist, TH, E; Anna Shenderoff, pianist, TiH, E.

March 28. William Kapell, pianist, TH, E; Suzanne Bloch and assisting artists, TiH, E.

March 29. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Marie Broadmeyer, contralto, TH, E.

March 30. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Metropolitan Bell Symphony, CH, E; Middlebury College Choir, TH, E; Calvin Lampley, pianist, CRH, E.

March 31. New York Philharmonic-Symphony, Autori conducting, Andor Foldes, pianist, soloist, CH, E; International Music Lovers Guild; TiH, E; Anthony Kooiker, pianist, CFCH, 5:30 p.m.

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Opera by Dai-Keong Lee Staged

On Feb. 22, The Blackfriars Guild gave the premiere of Open the Gates, music drama in a prologue and three acts by Dai-Keong Lee, with text by Robert Payne. The settings were by Floyd Allah, costumes by Joan Scardon, choreography by Patricia Philipp, and lighting by Joan Tyne. The production was staged by Dennis Gurney and conducted by Herbert Garber.

Based on the New Testament, the drama uses the life of Jesus as its basic theme. Mr. Payne approaches the subject with delicacy and reverence. Mr. Lee's music is sincere and melodic. Its effectiveness, however, was curtailed by the use of two pianos instead of an orchestra, though they were expertly played by Dorothy Jenkinss and Ann Gardner. As a Passion Play, the work has more the characteristics of an acted oratorio than an opera.

Eleanor Daniels as Mary of Magdala, James Cosmos as Lazarus, Norman Myrvik as Julius, Stephanie Turash as Jephtha, and Virginia Viney as Mary, sang with devotion and expressively. H. W. L.

Bartlett and Robertson in Europe

Ethel Bartlett and Rae Robertson flew to Europe on March 1, to open their fifth post-war tour of Holland on March 5 in The Hague. Highlights of their European season are an appearance at the Festival of Britain in London in June at which they will play the British premiere of the Bohuslav Martinu Concerto for Two Pianos and Orchestra; with the BBC in the first performance there of the Malipiero Fifth Symphony for Two Pianos Concertante, of which the artists played the American premiere on Feb. 4 and 5 with the Indianapolis Symphony; two engagements with the Hallé Orchestra under Sir John Barbirolli in Manchester and Sheffield, and a recital at the Edinburgh Festival.

The duo-pianists will also go to Italy, where they will combine a holiday with concerts, before returning to the United States in September.

Josephine Guido in Operas

Josephine Guido opened the opera season at the Brooklyn Academy of Music, singing Rosina in the Barber of Seville, on Jan. 13. Jan. 27, she sang Gilda in Rigoletto. March 17, she will appear in the opening of the spring season as Violetta in Traviata. Miss Guido will leave for Guatemala on June 10 for ten weeks. There she will sing the soprano leads of Rigoletto, Barber of Seville, Elisir d'Amore, Boheme, Manon, Faust and Traviata. Miguel Sandoval, Daniel Duno and Michael Kuttner are the directors of the Guatemalan company.

Early Music Foundation Expands

The Early Music Foundation, Ruth Kisch-Arndt, director, which for several seasons has presented rarely performed scores of old-time composers, is seeking to enlarge its membership of contributors and sponsors. Members in several different categories according to the amount of the contribution (ranging from $2 to $100), are entitled to tax reductions on tickets and records made by the society, or to free tickets. The group will be heard on March 21 in Times Hall in a Program of Early Italian Music. As to membership full information may be obtained from The Early Music Foundation, care of Mme. Ruth Kisch-Arndt, 845 West End Avenue, New York 25, N. Y.

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MUSICAL JOTTINGS

Stravinsky has been awarded the Gold Medal for Music by the National Institute and the American Academy of Arts and Letters. . . . **Fritz Mahler,** conductor of the Erie Philharmonic, has been awarded the **Gustav Mahler** Medal of Honor by the Bruckner Society of America. . . . The **Alice M. Ditson** Fund's annual $1,000 award for distinguished service to American music has gone to **Robert Whitney,** conductor of the Louisville Symphony. . . . **ASCAP** moved to new and larger headquarters at 575 Madison Avenue on March 2, occupying the whole ninth and part of the eighth floor. . . .

The Central City, Colo, Opera Festival, June 30 to July 28, will give 17 performances of **Gounod's** Romeo and Juliet, six of **Donizetti's** Don Pasquale, and ten of a double bill including **Menotti's** Amelia Goes to the Ball and **Suppé's** The Beautiful Galatea, by a company including **Adelaide Bishop, Margaret Roggero, Virginia Haskins, Clifford Harvuot,** and **Francesco Valentino.** . . . Holden Chapel in Harvard Yard is now the headquarters for the **Harvard Glee Club,** and will house its archives and choral library. . . .

The **N. Y. Philharmonic-Symphony,** next season, will give **Schoenberg's** monodrama, Erwartung, the only role to be sung by **Dorothy Dow,** Texas soprano, member of the Zurich Opera; also **Monteverdi's** Orfeo, in the **Respighi** version, and **Strauss'** Elektra, the last with **Astrid Varnay, Margaret Harshaw** and **Set Svanholm.** . . . Milwaukee hopes to launch its new Symphony Orchestra in the coming season; **Richard B. Flagg** is president of the orchestral association, and the conductor has still to be named. . . . **Harrison Kerr** conducted the premiere of his new Third Symphony with the Oklahoma Symphony Orchestra. . . . **Ezra Rachlin** was heard as soloist as well as conductor in the piano concerto, The Tempest, by Serge Saxe, with the Austin, Tex., Symphony. . . .

The American Society of the Ancient Instruments gives its 23rd annual festival in Philadelphia, April 4 and 5. . . . The Lowell House Music Society of Harvard is presenting **Lully's** rarely heard opera, Amadis, on March 15, 16 and 17. . . .

After serving for 28 years as conductor of the Winterthur Orchestra and for six as musical director of the Zurich Radio, **Hermann Scherchen** has resigned both posts in order to accept conducting engagements in various European cities. . . . The centenary of **Vincent d'Indy's** birth on March 27 is being marked by many performances of his works in Paris. . . . The composer **Franco Alfano** has been unanimously elected president of the International Confederation of Authors and Composers. . . . A ballet by **Elsa Barraine,** La Chanson du Mal-Aimé, based on a work by **Apollinaire,** with choreography by **Etcheverry,** was premiered at the Paris Opéra-Comique. . . .

Vienna has unveiled a tablet on the house in which **Jan Sibelius** lived from 1890 to 1892 during his student days in the Austrian capital. . . . Two new films on musical subjects in Austria are Silent Night, telling the story of the famous carol, and produced in Oberndorf, near Salzburg, with the **Vienna Choir Boys** participating, and a picture on the life and works of **Bruckner,** with the Vienna Philharmonic playing under **Karajan.** . . . The historic organ in the Franciscan Church of Vienna, dismantled and hidden away during the war, has been reinstalled; it was built during the Thirty Years' War by **Woeckerl.** . . .

Lisa Jouravel, soprano, now living in San Francisco, has become an American citizen, and plans to leave for Europe shortly to fulfill operatic engagements. . . . Joining the growing list of actors who have declaimed with orchestra. **Walter Abel** was heard in **Copland's** A Lincoln Portrait with the Philadelphia Orchestra at a recent Student Concert, replacing **Claude Rains,** who had to cancel the engagement because of other duties. . . . The Story of the Trapp Family Singers, written by **Maria Augusta Trapp,** and now in its ninth printing under the J. B. Lippincott imprimatur, was voted the "outstanding non-fiction book of the year" by the **Catholic Writers Guild of America,** which presented its annual St. Francis De Sales Award to her at a ceremony in the Park Lane Hotel, New York. . . .

During the **Festival of Britain,** 29 competitions will be held in 270 local elimination centers throughout the nation, with some 7,000 finalists expected to compete in London during June; the sections include men's, women's and school choirs, various male and female voices, opera, oratorio and folksong, string, woodwind and brass soloists, piano, junior and senior orchestras, chamber music, and two classes of verse speaking. . . . **Reginald Kell,** clarinetist, who came to the U. S. from England in 1949, is the subject of a profile in Harper's Mag. "After Hours" section. . . .

RCA Victor gave a "Golden Age" luncheon at the Plaza to celebrate the release of its "Treasury of Immortal Performances," 12 albums by noted artists of the past 50 years, and the dais bloomed with such notables as **Bori, Rothier, Hempel, Kreisler, Swarthout, Martinelli, Alda, Albanese, Schorr, Arthur Judson,** the widows of **Caruso** and **McCormack, Sol Hurok, Margaret Truman,** and **George Marek,** who presided. . . .

Report from London quotes **James Smith,** chairman of board of the Sadler's Wells Company, as saying British ballet and opera are "on the brink of a financial precipice" and that the reserves of that organization "are exhausted". . . . First prize in the International Ravel Competition organized by Radio Luxembourg was awarded to the young American pianist **Ronald Hodges.** . . . **Adele Marcus,** pianist, has signed a contract to appear under the **Henry Colbert** Management. . . . **Josepha Chotzinoff,** daughter of Mr. and Mrs. **Samuel Chotzinoff,** and a niece of **Jascha Heifetz,** was married on March 5 to **Herbert Grossman,** assistant conductor of the NBC Opera Theatre. . . .

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NEW RECORDS IN REVIEW

Cetra-Soria: Two more complete operas in the Cetra catalogue are Donizetti's La Figlia del Reggimento and Montemezzi's L'Amore dei Tre Re. Neither can be regarded as a fixture in the repertory, though both show up once in a while. There is a lot of gripping music in the Montemezzi work, sung here by Sesto Bruscantini, Renato Capecchi, Amedeo Berdini, Clara Petrella and others, with the orchestra and chorus of Radio Italiana conducted by Arturo Basile (set 1212, 2 discs). Montemezzi's idiom is an attractive mixture of neo-Wagnerianism and Verdian Italianisms, all of which he handles with good taste and—in this work—considerable intensity. The performance, despite some occasionally forced singing by Petrella, is very good, and the work of Bruscantini, as Archibaldo, is outstanding. The Daughter of the Regiment, sung by Lina Pagliughi, Rena Corsi, Sesto Bruscantini, Cesare Valletti and others, with the orchestra and chorus of Radio Italiana under Mario Rossi (set 1213, 2 discs), receives a spirited performance.

Haydn Society: A pair of large-scale works newly issued are uncut performances of Haydn's Seasons (set 2027, 3 discs) and Mozart's Don Giovanni (2030, 4 discs). Both are characteristic of the Haydn Society's attention to detail and of the organization's scrupulous scholarship. In the Mozart opera, pains have been taken to present the score as it was first done in Prague, and the excellent notes supply indications as to the orchestra used, instrumental breakdown, etc. The singers are Mariano Stabile, Hilde Konetzni, Gertrude Grob-Prändl, Alois Pernerstorfer, Herbert Handt, Hedda Heuser, Alfred Poell and Oskar von Czerwenka. Hans Swarowsky conducts the Vienna Symphony and the chorus of the Vienna State Opera. This is the first LP recording; and while vocally it may not be up to the old Glyndebourne set, there is much to recommend it. Haydn's oratorio, The Seasons, is sung by Trude Eipperle, Georg Hann, Julius Patzak and the chorus of the Vienna State Opera, with the Vienna Philharmonic under Clemens Krauss. By virtue of its completeness, many will prefer it to the abridged Cetra version of a few years ago.

London: All types of music are on the recent London releases. The eagerly-awaited Stravinsky Sacre du Printemps, conducted by Ansermet and the Orchestre de la Suisse-Romande (LLP-303), lives up to its advance reputation. It is a stunning recording and the most suave (if such a knotty score as Sacre could ever be considered suave) interpretation on records. Ansermet, this time with the London Symphony, also turns his attention to music of an entirely different nature—the Rossini-Respighi La Boutique Fantasque (LLP-274). This pleasant ballet score is one of the most charming specimens of its kind, and it receives a bouncing reading. Max Rostal and the London Symphony under Sargent play Bartok's Violin Concerto in its first LP appearance (there is a shellac version by Menuhin), and the disc (LLP-302) presents a smooth, musicianly performance. Members of the Vienna Octet are heard in Mozart's lovely Divertimento No. 17 in D (LLP-235), played with all the sobriety and attention to detail one has come to expect from German-trained musicians. Kathleen Long is featured on two piano discs. On LLP-188 she plays a Schumann recital—the G minor Sonata, a pair of Novelettes (D and F sharp of op. 21), and the Romance in F sharp. This is conscientious playing, but not very colorful. The pianist is heard to better advantage on a ten-inch disc of eight Scarlatti Sonatas (LPS-314), which are neatly and gracefully unfolded.

The Fleet Street Choir sing Byrd's noble Mass for Four Voices (ten-inch LPS-301) and make one wish that they would record more of Byrd's music in particular and Elizabethan music in general. Modern British music is represented by the Griller Quartet recording of Arthur Bliss's Quartet No. 2 in F minor (on ten-inch LPS-299), a work conceived in the post-romantic tradition, with solidity of structure and honesty of aims.

Victor: Helen Traubel, in her first extended disc since her return to Victor, is heard in a Wagner recital, singing the Narration from Act I of Tristan, the Liebestod from Act III, Elisabeth's Prayer from Tannhaeuser and an aria from Lohengrin. Frieder Weissmann conducts the Victor Orchestra (LM-1122). Frequently the singing is beautiful, occasionally it is a little unsteady—but are there many sopranos around who could begin to deal with this music with equal splendor of tone? Toscanini and the NBC Orchestra, on a ten-inch disc, play the Schubert Unfinished (LM-54) in what could well be the definitive recorded version. Toscanini still remains synonomous with perfection. Another well-presented set is that of Mischa Elman playing the Wieniawski D minor Concerto, with the Robin Hood Dell Orchestra under Hilsberg (ten-inch LM-53). The noted violinist here has a vehicle that temperamentally and tonally is completely identified with him, and the results could have been predicted in advance. Haydn's Symphony in D, No. 104, receives a buoyant reading from Munch and the Boston Symphony (ten-inch LM-49).

Other recent Victor discs include Strauss' Rosenkavalier Suite, played by Dorati and the Robin Hood Dell Orchestra (ten-inch LM-48); an album of waltz arrangements by the First Piano Quartet (WDM-1477, 3 discs); an album of sacred choruses by the Robert Shaw Chorale (WDM-1478, 4 discs); a ten-inch LP disc of "Beloved Hymns" sung by Blanche Thebom (LM-58); and a hair-raising example of transcendent piano virtuosity—Vladimir Horowitz playing his own transcription of Liszt's Rakoczy March (the Hungarian Rhapsody No. 15). This is available on a single 45 R.P.M. disc (49-3154).

Vox: The complete incidental music to Mendelssohn's A Midsummer Night's Dream has been recorded by Clemens Krauss and the Vienna Symphony Orchestra, assisted by the chorus of the Vienna State Opera and by two sopranos—Dagmar Hermann and Ilona Steingruber (PL-6830). This is an excellent performance and a well-recorded one. Krauss might be a little lighter in his approach to the overture, but that is about the only reservation one could make. Vox also is releasing some of the fine things in the Pathé catalogue, which they have taken over. The latest re-issues are a ten-inch disc of eight Fauré songs sung by the great French soprano, Ninon Vallin (PTL-1730) and Palestrina's Missa Papae Marcelli, with the St. Eustache Choir under Emile Martin (PTL-6790).

Cosmopolitan Symphony Heard

Everett Lee, conducting the Cosmopolitan Symphony Orchestra at the Great Hall of the College of the City of New York, was presented by the Grace Congregational Church, of Manhattan. An audience of almost 1,500 listened with rapt attention to the interesting introductory remarks of the Rev. Herbert King, who commented on every composition played during the evening and to the music itself, which was played with telling effect and persuasive musicianship by the excellent instrumental ensemble. Mr. Lee during recent years has developed into a first rate symphonic conductor. His beat is expressive, conveying his every intention to his musicians. He conducted Dvorak's "New World" Symphony with largeness of style, lyric beauty and dramatic feeling, after opening the program with Weber's Overture to Der Freischütz. After intermission, with the vocally sumptuous Carol Brice as soloist, Falla's El Amor Brujo was given an interpretation of great finesse and musicality by soloist, conductor and orchestra. Enesco's rousing Roumanian Rhapsody No. 1 concluded the evening, a tremendous success for all participants, above all for Mr. Lee. H. W. L.

Lilian Kallir's Engagements

Lilian Kallir, pianist, includes among her current engagements two recitals in Yakima, Wash., a guest appearance with the Mendelssohn Glee Club at Savoy-Plaza in New York, and a recital at Boston's Gardner Museum. On a tour of the South and Middle West (26 concerts in 33 days) Miss Kallir was heard in two performances with the Oklahoma City Symphony, one a world broadcast, and recitals in Kansas City, Omaha and elsewhere. On Feb. 2 she gave a recital at Cooper Union, New York.

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NEW PUBLICATIONS IN REVIEW

Books: Berlioz and the Romantic Century, by Jacques Barzun (Boston: Atlantic-Little, Brown, 2 volumes). An extraordinarily massive and thorough piece of scholarship that leaves one with mixed feelings. Of Mr. Barzun's industry there can be no doubt: he has painstakingly documented and explored every conceivable facet of his subject and his times. The book bristles with handsome footnotes—some not really necessary, to be sure, but impressive nevertheless. There is a dazzling bibliography, there are interchapters, supplements, critical excursions, esthetic investigations and musicological departures. The facts all seem to be accurate, and Mr. Barzun has done a real service in straightening out some vexed problems in Berlioziana. In short, Berlioz and the Romantic Century is a thoroughgoing piece of scholarship that up to now is the definitive work on the subject.

Then why the mixed feelings? Possibly because Mr. Barzun is too much in love with his subject: so much in love, indeed, that he devotes an incredible amount of energy to demolishing theories that already are pretty well demolished. Berlioz and program music is not the burning issue he makes it out; nor is Berlioz as neglected as he apparently believes. Nor, as a matter of fact, is Berlioz as great a composer as Mr. Barzun holds, though in this regard, one's opinions are naturally subjective. A really captious critic, too, might grumble at the fact that despite the author's unbounded good will and really magnificent knowledge of his field, neither the composer nor the age in which he lived really come to life. The fact remains, however, that Mr. Barzun has written *the* book to date on Berlioz, and his fierce partisanship may arouse curiosity in certain quarters about the music which he so rapturously describes. As a result, we may have more Berlioz performances, and perhaps a revaluation of his music.

Rachmaninov—The Man and His Music, by John Culshaw (Oxford University Press, $3). Of 174 pages, less than fifty are biographical. The rest are devoted to an examination of Rachmaninov's music—the symphonies and orchestral works, the concertos and concerted works, the piano music, songs, chamber music, and miscellaneous works. The author writes from the heart, convinced of the composer's legitimate place in the musical scheme of things. It is his point that whereas Rachmaninov was not one of the immortals, he was a creator with heart and spirit; that Rachmaninov composed music not of our time but of all time, "music narrow in breadth but deep in spirit, without which history would be the worse and musical experience the less." This book belongs with the recently published biography by Victor Seroff, which is as much fuller in biographical information as this one is fuller musically.

The Racial Thinking of Richard Wagner, by Leon Stein (Philosophical Library, N. Y., $4.75). In this, the first large-scale study of Wagner's racial beliefs, as exemplified in his prose writings and operas, Dr. Stein presents a damaging case against the composer. Citing chapter and verse, he demonstrates the connection between Wagner's ideas of German dominance, anti-Semitism, Christianity, and Teutonic mythology and those of the thinkers of Nazi Germany. The author knows his subject, in addition to the related fields of German philosophy and sociology, and is able to meet Wagner on his own ground, pointing out the fallacies in his thought. After reading this book, it would seem impossible for anybody to take up the cudgels in Wagner's defense: the composer stands condemned by his own words, and the parallelism between his words and those of Hitler's are, as Dr. Stein demonstrates, no mere coincidence.

The Guadagnini Family of Violin Makers, by Ernest N. Doring (William Lewis & Son, Chicago, Ill.). The title page of this book just about tells the entire story: "A treatise presenting conclusions concerning the origin and lives of this famous family derived from lifelong study of their works and diligent research among revelant data from early to recent times. Having as its principal subject Giovanni Battista Guadagnini, renowned maker of violins, with a chapter devoted to his father, Laurentius, and mention of descendants recorded as workers in the craft, together with illustrations of characteristic works and a tabulation of examples reputedly authentic." This is an example of painstaking and loving research which will be of most use to professional violin makers and dealers, or to those contemplating the purchase of a Guadagnini. Mr. Doring's conclusions are thoroughly documented, and his book must stand as the definitive work in its field.

Harpsichord or Piano and String Orchestra: Concertino, by Walter Leigh (Oxford University Press, $1.75). A short, eight-minute work in three neo-classic movements, this Concertino is a skillful adaptation of Bachian techniques to modern composition. The composer has kept his writing as economical as possible, which is economical indeed. His piano part is simple, and his strings mostly fill in the harmonies. There is even a neat little cadenza in the first movement, The Bachian techniques in this case are not so much contrapuntal as homophonic; the organ preludes of Bach, or sections of the harpsichord suites come to mind. This work has much intrinsic musical merit—it is not slavish imitation; and it would be ideal for small groups in schools and conservatories.

Song: The Lonesome Dove by Kurt Weill, 50c. From the folk opera "Down in the Valley," this song has all the simplicity and genuine tenderness of a real American folksong. For low voice. G. Schirmer, Inc., N. Y.

DOWN PUBLISHER'S ROW

For Piano: Impromptus and Moments Musicaux, by Schubert, published according to the composer's autographs and first editions, and with fingering and coda by Walter Gieseking. G. Henle-Verlag, Muenchen-Duisburg, Germany. DM 4.50.

The edition is one of a series to be issued by the publishing house. This includes the eight Impromptus of opp. 90 and 142 and the Six Moments Musicaux, op. 94. The edition follows the *Urtext* scrupulously. The editor has added only fingering and, in one or two instances, indicated the use of the *forte* pedal (in parenthesis). Hints on execution of various embellishments are included in the appendix.

The text of the four Impromptus is based on a Schubert autograph in the possession of Dr. Paul Oppenheim, of Princeton, N. J. Especially interesting is the fact that the Impromptu, op. 90, No. 3, has been restored to the original key of G flat and the time signature to a four beat measure, as it was originally, and which the first printer, according to the editor, arbitrarily changed. The printing is very clear, large and handsome. A notable issue.

The same house has issued the *Urtexts* of Bach's Well-Tempered Clavier, Mozart's Piano Sonatas, and Beethoven's Piano Works; the Beethoven Sonatas for Piano and Violin and those by Schubert; Beethoven's Variations for Piano and Cello; Brahms' Sonata in C minor for the same combination (op. 38), and Brahms' Sonata for Piano and Cello in F major (op. 99).

Premieres: Dr. Howard Hanson's Fantasy for Piano and Orchestra was heard for the first time on Feb. 18 at Northwestern University when the composer conducted the performance given in connection with the University's 100th anniversary celebration. During the same week Dr. Hanson, director of the Eastman School of Music, lectured at the University of Nebraska, on the general topic of music in contemporary American civilization. . . . Victor Alessandro gave Karol Rathaus' Salisbury Cove, an Overture for Orchestra, its first performance on March 4 in Oklahoma City. . . . The Walter Piston Symphony No. 4, which was commissioned by the University of Minnesota in celebration of its 100th anniversary, will be given its world premiere by Antal Dorati and the Minneapolis Symphony Orchestra on March 30.

Forum: Approximately 70 composers from Southern states attended the 1951 Composers-Orchestra-String Forum at the University of Alabama, Feb. 23-25. The forum was sponsored by the Music Department of the College of Arts and Sciences, the Extension Division, in cooperation with the Alabama Composers League and the String Section of the Alabama Music Educators Association. William Bergsma, Juilliard faculty member, John Boda of Florida State University, and Ottokar Cadek, of Alabama's Music Faculty, served as conductors. . . .

Composers' Conference: The Sixth Annual Composers' Conference and Chamber Music Center, formerly held at Middlebury, will take place this summer on the campus of Bennington College in Vermont between Aug. 12 and 25. For the composer the conference aims to provide experienced criticism of scores and a program of discussion, instruction and performance. The Chamber Music Center will function as an adjunct to the Conference in providing contact between the composer and the player, and making available ample chamber music material for both amateur and accomplished players. Five public performances of contemporary and old music will be given during the session, which will be made possible through a grant from the Alice M. Ditson Fund of Columbia University. The staff includes Alan Carter, Otto Luening, Lionel Novak, Esther Williamson, Frank Wigglesworth, Robert Bloom, Maurice Wilk, Edwin Ideler, Virginia deBlasiis, George Finckel, Dan Farnsworth, Theodore Strongin, Milton Feist, Stanley Tonkel, and Mimi Wallner. Information may be obtained by contacting Alan Carter at Middlebury, Vt.

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SCHOOLS and STUDIOS

Berkshire Music Centre Announces Summer Plans

Luigi Dallapiccola, Italian composer, will come to this country for the first time in the coming summer to join Aaron Copland, assistant director of the Berkshire Music Centre, in conducting the composition department there from July 2 to Aug. 12. The Centre is as usual headed by Dr. Serge Koussevitzky, who conducts Tchaikovsky's opera Pique-Dame, produced by Boris Goldovsky, on July 30 and 31.

Another innovation will be a special course, Music for Music Educators, to be supervised by Augustus D. Zanzig, director of music in the Brookline, Mass., public schools and lecturer on music education at Harvard.

Notables on Faculty

In department of instrumental music and conducting, Dr. Koussevitzky will have as assistants Richard Burgin, Eleazar de Carvalho, Lukas Foss, Seymour Lipkin and Howard Shanet. Leonard Bernstein, for several years a member of the conducting faculty, will be away on a leave of absence.

Hugh Ross will again be in charge of the choral activities, assisted by Alfred Nash Patterson. The Festival Chorus will perform Beethoven's Missa Solemnis under the direction of Dr. Koussevitzky in the Berkshire Festival series. The Small Choir will give several Bach choral works and a Mozart Mass in the Bach-Mozart series.

The principal players of the Boston Symphony Orchestra will give instruction in orchestral playing and in chamber music in the division of which Gregor Piatigorsky is head and William Kroll associate head. Other teachers in this department are Jean Bedetti, Ralph Berkowitz, Lukas Foss, Fernand Gillet and Ruth Posselt.

Students at the Music Centre will attend the fifteen concerts of the Berkshire Festival, July 7 to Aug. 12, conducted by Dr. Koussevitzky, Charles Munch, who will be at Tanglewood for the first time, and Eleazar de Carvalho. The school will present about 40 performances during its six week session, including choral, operatic, orchestral and chamber music concerts. Music lovers who contribute to the support of the school through the Friends of the Berkshire Music Centre are invited to these concerts. Student aid grants from the Tanglewood Revolving Scholarship Fund are available for all departments, as well as the Heifetz Award for violinists, the Crofts and Wechsler prizes in composition, and the Mann awards for instrumental players. Inquiries should be addressed to the Berkshire Music Centre, Symphony Hall, Boston 15, Mass.

Arthur Gerry Singers Appear

Singers from the studio of Arthur Gerry are appearing in many sections of the United States. Robert Tankersley, tenor, who was heard in The Barrier, has been engaged as soloist at the Church of St. Francis Xavier, Brooklyn. The city of Jacksonville, Fla., has appointed David Wilmot, tenor, director of music education. George Barron, artist and teacher at Miami University in Ohio, will sing in the St. Matthew Passion with the Cincinnati Symphony this spring. Phyla Bedford is teaching at Pomona, Calif., and recently was soloist for the Choral Conductors' Guild of that state at their festival. Contralto soloist at the Foundry Methodist Church, Washington, D. C., is Jacqueline Taylor. John Langstaff, baritone, who gave a Times Hall recital in November, has made four appearances as soloist with the Holyoke Glee Club, one in Town Hall, New York. He also sang with the Vassar Choir in Vaughan Williams' Mystical Songs for baritone and women's chorus at Poughkeepsie, N. Y.; in recital in the Phillips Gallery, Washington, D. C.; and featured with the Golden Hill Chorus at Town Hall. Current bookings take him to Wilmington, Valley Forge and Philadelphia, as soloist with the American Society of Ancient Instruments.

Phila. Conservatory Schedule

PHILADELPHIA.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, director, includes in its March schedule three events at the New Century Club. On March 5, a concert of ensemble music brought performances by Joseph Thomas, Eugene Loichtyz, Lilburn Dunlap, William Bliem, John Palmer, Donald Carter, Janet Spicer, Robert Smith, Worden Gifford, and a vocal ensemble group. Claire Schapiro, pianist, gave the third faculty recital on March 12. On March 16, an opera concert is to be offered under direction of Enzo Serafini-Lupo, and presenting Myra Jones, William Yates, William Lessig, Vivian Dolcemore, Albert Rosenberg, John Marasco, Elizabeth Zeigler, Joan Barnard, Elizabeth White, Lichel Harvey, Marilyn Chernow, Jane Crowther, Stella Ferrari, Barbara MacWaters, Dora Marasco, Margaret Dickson, John Johnson, Gerald Smyser, Elizabeth Oughton, Alice Ann Garrett. Ralph E. Leiby is accompanist.

Eastman School Concerts

ROCHESTER, N. Y.—Donald Johanos, master's degree candidate from the conducting class of Frederick Fennell, conducted Brahms' Symphony No. 1 with the Senior Symphony Orchestra of the Eastman School of Music—the first time in the history of the school that a student had led this group. Dr. Howard Hanson, Eastman School director, and Dr. Paul White had hitherto been the only conductor of the Senior Symphony. The first Rochester performance of Eugene Ysaye's Exil for divided strings was given on Feb. 28 by this orchestra under Dr. White.

Sarah Peck More Pupils Heard

Betty Allen gave a recital in Hartford, Conn., singing Italian, German and English songs; Miss Allen has been engaged as alto soloist in the quartet at Immanuel Congregational Church, Hartford; she has been engaged for a recital in New Haven next month. Elizabeth Witter, soprano, is also frequently heard in recital. Both are pupils of Sarah Peck More of Hartford and New York.

Univ. of Illinois Festival

Among the native American composers and those of European birth now living in the United States whose music will be performed in the 1951 University of Illinois Festival (March 1-April 30) are Marcel Dick, Robert Palmer, Alvin Etler, Ellis Kohs, Edgar Varese, Roy Harris, and Robert Kelly, the last a member of the University faculty, whose Miniature Symphony will be played by the U. of I. Symphony Orchestra with Rafael Kubelik, director of the Chicago Symphony, as guest conductor, on April 8. Two festival programs will be devoted to music by University of Illinois composers—one by faculty members on April 24, another by students of the School of Music, March 14. Faculty composers to be represented are Hubert Kessler, Norman Cazden, Gordon Binkered, Eugene Weigel, and Burrill Phillips.

Cornell College Plans Series

MT. VERNON, IA.—The 53rd Music Festival at Cornell College, April 26, 27 and 28, will be highlighted by participation of the Chicago Symphony, as has been the case for more than 50 years. Raya Garbousova, cellist, gives the opening concert on Thursday evening; Eileen Farrell, soprano, that on Friday evening. On Saturday afternoon the Cornell Oratorio Society, trained by Jacques Jolas, with the Chicago Symphony under Rafael Kubelik, will perform Fauré's Requiem. Soloists will be Alyne Dumas Lee, soprano, and Louis Sudler, baritone, both of Chicago. The Symphony will be heard in a gala concert on Saturday evening.

Stetson University Forces Heard

DELAND, FLA.—The Stetson Symphony Orchestra of John B. Stetson University, Frances Buxton, conductor, has given several concerts this season, including one on Jan. 12 with Kenneth Ballenger, baritone, soloist, and the annual pop concert on Feb. 27. Dr. Howard Hanson will conduct the group on April 4 as part of the Fine Arts Festival. The Faculty Trio of the university has appeared for the Friday Musicale of Jacksonville and at Peabody Auditorium, Daytona Beach, as well as in local concerts. On Feb. 13 a faculty recital was given by Frances Buxton, violinist, and Violet Fraser, pianist.

Columbia Workshop Premiere

The Columbia University Opera Workshop opened its Spring Session on Feb. 6. The course, under Felix Brentano and Willard Rhodes, director of the Opera Workshop, offers instruction in basic techniques of dramatic and musical interpretation from the repertoire of standard and contemporary works. The new opera, Giants in the Earth, by Douglas Moore and Arnold Sundgaard, will be premiered in Brander Matthews Theatre between March 28 and April 7.

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NFMC Plans Salt Lake Biennial

SALT LAKE CITY, UTAH.—The National Federation of Music Clubs, meeting here May 13-20 for their 26th Biennial Convention and Music Festival, will hear the renowned Tabernacle Choir of this city, choral and instrumental groups from the music department of the University of Utah, and its symphony orchestra. General events include International Music Day, luncheons, a Pageant of States, a dramatized history of the Student Division, chamber music groups, a massed choral concert and hymn sing in the Tabernacle, opera groups, a gala Junior Day, a tea in the Governor's Mansion, the traditional White Breakfast, and the Young Artists Finals. There will also be a Past Presidents' Frolic, organ recitals, Music in the Home groups, and other events. Mrs. Royden James Keith, National President, has issued a letter of invitation to all members. The slogan of the convention will be "Music, Youth and Democracy."

MENC Regional Conferences

Several regional divisions of the Music Educators National Conference are holding conventions this spring. The North Central Music Educators Conference will hold their 13th biennial convention and festival in Fort Wayne, Ind., April 7-11; the Northwest division held their 12th biennial assemble in Missoula, Montana, March 28-31. On March 18-21, the California-western unit gathered in San Diego for their 11th biennial.

Vedal Artists Booked

Carlos Sherman, bass-baritone, a singer from the Vedal studios, is now on his third concert tour under the auspices of Columbia Artists Management. Claudia Campbell, soprano, who sang a leading part in Brigadoon at the Paper Mill Theatre, appeared on the Kate Smith television show, and also was soloist with the Waterloo (Iowa) Symphony. A recent sosloist on a WPIX television show was Charles Manna, tenor. For 21 weeks Bill Marine, baritone, has sung on WCBS-TV's Alan Dale show, and he also has completed a three weeks engagement at the Paramount Theatre. Mr. Marin has appeared on WPIX-TV and on the Ken Murray television series.

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SCHOOL NOTES

The Concerto and Vocal Winners of the Music Education League will be presented in first New York appearances, assisted by the Little Orchestra Society, Thomas Scherman conductor, at Town Hall on Sunday afternoon, April 8. Those to appear are Michael Applebaum, violinist; John di Francesco, lyric baritone; Gloria Bovio and Lawrence Wasserman, Senior piano concerto winners (who were tied for first place) and Judith Nyman, Junior piano concerto winner.

The Mannes Music School presented an evening of operatic excerpts on March 7, given by the Opera Training Class.

Marianne Matousek Mastics gave a piano recital at the Cleveland Institute of Music, Cleveland, O., on Feb. 21. Her program comprised numbers by Fauré, Debussy, Ravel and Beethoven, and Sonata by Herbert Elwell, music critic of the Cleveland Plain Dealer.

Sigma Alpha Iota announces the presentation of a National Music Camp scholarship to Susie Denault of Sharpsville, Pa. The Interlochen grant is awarded by the Sigma Alpha Iota Foundation which also is sponsoring students at Idyllwild School of Music and Arts in California, the Berkshire Music Center at Tanglewood and at Fontainebleau, France.

Alfred Alcaro presented several students in a musicale in the Crystal Room of the Concourse Plaza Hotel on Feb. 27. Those appearing were Palumba Charach, xylophonist; Anita Alcaro, accordionist; and, as guest artist, Carmel Alcaro, pianist.

The Caliph's Clock, a new comic opera in three acts, with music by Leo Kraft and libretto by Joseph Machlis, will be premiered March 29-31, by the Queens College department of music at the Pauline Edwards Theatre, Lexington Ave. and 23rd St., Both are members of the faculty.

PHOTO CREDITS: 2nd Cover: Rudolf Firkusny (Enell)—Betty Smith (Walter C. Van Buren); page 9: Carvalho and Israel Philharmonic (© Alfred Bernheim); page 14 (NBC Photo); page 20 (Vories Fisher).

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PASSED AWAY

IVOR NOVELLO, 57, composer, manager and actor, died in London on March 6 of a coronary thrombosis. He was the son of Clara Novello Davies, singing teacher, and David Davies, a government official. His many songs included the ballad of World War I, Keep the Home Fires Burning. He had appeared in the United States in 1930 on Broadway and in Hollywood films. Among recent successful musical productions which he wrote and produced were Perchance to Dream and King's Rhapsody.

JOSEPH J. KOVARIK, 80, who headed the viola section of the New York Philharmonic Orchestra from 1895 to his retirement in 1936, died in New York on Feb. 19. He was born in Spillville, Iowa, and studied violin at the Prague Conservatory. There he met Dvorak, taught him English and accompanied the composer back to New York, when he assumed the direction of the National Conservatory, serving for several years as his secretary. He copied many of the master's scores for him, including the "New World" Symphony, the "American" String Quartet, and the Violin Sonatina, op. 100.

FREDERIK FREDERIKSEN, well-known violinist and former assistant to Emile Sauret, passed away at Gothenburg, Sweden, on Feb. 18. Mr. Frederiksen had taught at the Chicago Musical College for a number of years before returning to his native country a few years ago. He leaves a daughter, Thelma, pianist and teacher at the Cosmopolitan School of Music, Chicago.

MARTINA TRAPP DUPIRE, 28, died in a Burlington, Vt., hospital on the evening of Sept. 25. One of the Trapp Family Singers, Mrs. Dupire sang first alto with the group. She leaves her husband, Jean Dupire; also her stepmother, Maria Augusta Trapp, four sisters and two brothers, all members of the famous singing ensemble.

THEOPHIL WENDT, 76, conductor, died in Johannesburg, South Africa, on Feb 5. Born in London, he studied at the Royal Academy of Music and in Germany, served as music editor and later as a conductor He lived in the U. S. for ten years, and conducted concerts for NBC, for the Boston Symphony, and for M-G-M, also being active as a musical instructor at Long Island University, where he directed a symphony orchestra. He led the N. Y. City Symphony in its first concert in 1931 at Carnegie Hall. He married Maxine Dorelle, a lyric soprano, heard in the United States.

CROSBY ADAMS, 93, choral conductor and teacher of music, died at Montreat, N. C., on Feb. 27. He had directed choral organizations in Buffalo, Kansas City and Chicago, where he lived for 21 years. He taught theory classes in the National Summer School in the last-named city, which attracted many teachers. His studio in Montreat had been a mecca for music-lovers of the South. Mr. and Mrs. Adams had been prominent in the National Federation of Music Clubs.

ANNIE LAURA TOLMAN KILGORE, 79, cellist, died in Harrison, Me., on Feb. 2. Born in Farmington, Me., she studied music in Boston and in Germany, and had been a member of the Svendsen Trio, one of the first women's string groups in this country. Her husband, Frederick Kilgore, died several years ago.

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